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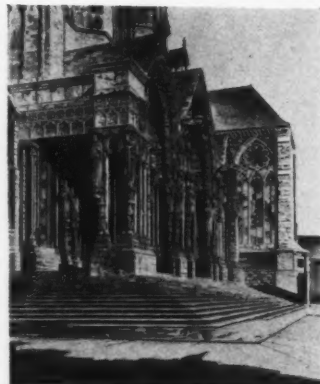
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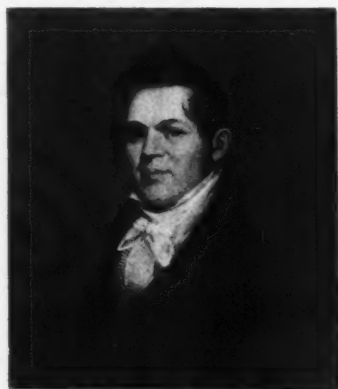
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Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Bulliet, Guest Commentator

CLARENCE JOSEPH BULLIET, art, drama and music critic of the Chicago Daily News, author of the epoch-marking Apples and Madonnas, was for almost a generation the sole defender of modernism in the vast regions of the Mid-Continent. Youngsters who have recently come to fame are apt to feel impatience when the veteran spansk them for their technical short-cuts, forgetting that his early labors against intolerance make it possible for them to gain easier recognition. His is a great name in American art writing, and his life has been as colorful as his career. Therefore I consider it an honor to be able to turn my editorial page over to C. J. Bulliet for his critical evaluation of the 121 paintings in the Encyclopaedia Britannica collection. My own opinion is pretty well expressed by the fact that the collection is the subject of the largest Special Issue the DIGEST has ever published.—Ed.

Evaluating Britannica's Collection

By C. J. BULLIET

THE CAUSE of American contemporary art in the eyes of the present world and in the estimation of posterity is advanced materially by the action of the grave, hoary, eminently respectable Encyclopaedia Britannica in assembling its collection of American Art, soon to start on a tour of American museums, to be followed probably by a world tour when war conditions clear up.

Regardless of my opinion of the merits of the collection and regardless of yours, Britannica's weight will be heaviest of any one institution in establishing the place of contemporary American art in art history.

It can hardly be predicted that Britannica (now an American institution, edited in Chicago and owned by the University of Chicago) will be to contemporary American art what Vasari was to the art of the Italian Renaissance.

Vasari was all but a lone wolf, whereas Britannica has important rivals, men like Sheldon Cheney, Alfred Stieglitz, Lloyd Goodrich, the Peyton Boswells, Sr. and Jr., Holger Cahill, Daniel Catton Rich, Thomas Craven and Homer St. Gaudens and institutions like the Museum of Modern Art, Whitney Museum of American Art and the Carnegie Institute, that have paid serious, intelligent and discriminating attention to our native art manifestations.

But Britannica's choice, with its 177 years of international authority back of it, will relegate its rivals, if not to the shade, at least into a somewhat dusky penumbra.

Art, no matter what its excellence, is incapable of making its way alone. There must be a selective agency to determine what shall survive and what shall perish.

Plight of art, however, is not unique—the "facts" of history, as we accept them, are the choice from the wealth of information spread out before Herodotus, Xenophon, Livy, Tacitus, Suetonius, Gibbon, Guizot, Hume, Prescott.

Legends, traditions, even personal reports were contradictory, and Herodotus had to use his judgment—poor as it was, in the estimation of many a bitter critic since, who has felt the father of history was more like a stepfather. What

use can be made of rejected material, accidentally preserved, is demonstrated abundantly in the case of Michelet. The material Herodotus passed up has perished, long since.

How difficult is choice can be inferred by the newspaper reader of today, who finds widely conflicting reports of current events in the two morning papers he reads—or the two afternoon. What facts are accepted or rejected for a more permanent record are apparent to the intelligent reader of a year's summary of events he himself has lived through, as compiled, say, by a conscientious, impartial and impersonal World Almanac.

Consider, then, the job and the responsibility of Vasari in reporting to posterity the amazing activities of his contemporaries in the Italian Renaissance, many of them his friends, associates and co-artists. He did a good job, and while scholarship has discovered and filled some important hiatuses, Vasari still means the art awakening from the long slumber in Europe.

The job and the responsibility of Encyclopaedia Britannica are similarly grave. Having watched E. H. Powell, president, and Glenn Price, art director, and their board of associates at work in various stages of the assembling of the present collection, I can bear witness that what is to be revealed shortly to the public is the result of serious and conscientious application to their task, with a feeling of the responsibility they have assumed.

They have looked at thousands of pictures, have had the best advice they could obtain, amateur as well as professional—that is to say, spontaneous reaction as well as educated judgment—and they have made their choices according to their own first-rate powers of discrimination, after taking all opinions under advisement.

They have not always been satisfied with their selections. Their chief handicap has been that not even Encyclopaedia Britannica is omnipotent. Britannica is buying its pictures outright, and many a painting it would like to own is not available, already belonging to a permanent collection, public or private, which won't sell.

Generally, a painting has been bought by Britannica with the understanding that it can be exchanged for another by the same artist when and if something more satisfying becomes available.

This right of exchange has been exercised in a few instances and holds for the future. However, the first public exhibition at the Art Institute of Chicago April 12 will have about it some air of the irrevocable, an important incident in the history of American art. Catalogue of that show, handsome, already completed, will be a permanent document.

Personally, I feel, after viewing the collection in Britannica's headquarters in the Chicago Civic Opera House Building, that about 25 per cent of it is first-rate as contemporary American art goes, distinctly different, be it understood, from saying that it is first-rate in the international eye.

Twenty-five per cent is a big proportion of excellence in any collection of art, including the Louvre's in pre-war days.

As for the other 75 per cent, I think Mr. Powell and Mr. Price still have exercised good judgment. They have assembled a big collection, 121 canvases representing 121 artists, and there haven't been 121 first-rate artists in any movement since the world began, including the Italian of the Renaissance and the Fauves and Cubists of Paris.

They have made some glaring omissions, being a little too prone, I think, to take the word of New York's 57th Street when it came to consideration of Chicago art and art throughout the remainder of America's vast Cimmerian hinterland.

However, were Mr. Powell and Mr. Price to appoint me czar, I think I'd throw out summarily less than 10 per cent of the collection with which they are to challenge shortly the opinion of the world.



Backstage at Britannica

Top row (left to right): (1) C. J. Bulliet looks at Gropper's *The Opposition*. (2) Glenn Price hangs Curry's *John Brown* for E. H. Powell. (3) Daniel Catton Rich views *Barber Shop* by Bouche. Second row: (1) Unpacking *To the Sea* by Tomlin. (2) William S. Schwartz (left) and Francis Chapin view *A Day in the Country* by Burg. Third row: Scene in Encyclopaedia Britannica offices. Bottom row: (1) Walter Yust considers Hogue's *Avalanche by Wind*. (2) Visitor studies Morris abstraction. (3) Glenn Price, Grace Pagano, E. H. Powell and Walter Yust decide to buy Fiene's *January*.



THE Art Digest



Cabby: GEORGE LUKS



Chinese Restaurant: JOHN SLOAN

Encyclopaedia Britannica Unveils Its Collection of American Art

ART cannot live by love alone. All through history, wherever there has appeared a native school expressing the time and the place that gave it birth, there has been that other factor so important to the flowering of an artist—patronage. The Greeks wanted their artists to immortalize the beauty of their pagan gods and bodies; Roman

emperors had their artists commemorate victories over less militarized peoples; the Church used the artist to tell the stories of the Bible to the illiterate; in France, where kings and nobles once used art as an aid in courting beautiful, tolerant women, the artist for centuries has been respected as a functional necessity to a people famed for

good taste, civilized thought and gracious living.

These are characteristic attitudes toward art in older nations, and we could go on at great length with examples. Spain's rise to power and her fall under the weight of intolerance and reaction may be charted through the varying vitality of her artists. Here in

March Day—Washington Square: WILLIAM GLACKENS



Fisherman's Boy: ROBERT HENRI





Ballet: EVERETT SHINN

America, the story is different—Americans have never accepted art as a cultural need. Colonial leaders hired limners to paint their strong, stern visages, and their even stronger mates; Copley's early honesty carried portraiture to a high peak; Stuart pyramided patriotism into an easily dissipated fortune. When the boundaries of continental empire dropped into the Pacific, Americans became conscious of their natural heritage and bought Hudson River School landscapes. Then they turned to romantic genre, but at no time in our history did we ever love art with the warm, possessive sense of a Frenchman. While lusty millionaires were importing culture—some great paintings, some fakes for the American trade—Eakins remained a failure in Philadelphia, Ryder was neglected in New York. For the educated middle-class, which in France has proved the bastion of art patronage, an occasional visit to the museum was sufficient.

With the Armory Show and modernism, the problem was further complicated. The old rules of naturalistic copying were gone, and the people became confused, feared to compete with

their neighbors' opinions, especially since even the art writers couldn't differentiate between good and bad. Came the Great Depression, and our first experiment in government art patronage. The Federal Art Project was inefficient, but in the last analysis a success. The demands of total war wrote finis to the Art Project, and we had the disgraceful spectacle of paintings being sold by the ton as reclaimable canvas.

Today we stand at the cross-roads. Admittedly, private art patronage in America has gained, but the gain as yet is not great enough to support a national art commensurate with America's position as a world power. Taxation has made deep inroads into accumulated wealth, and the day of the grand collector is probably passed. Into the breach must step either government support, with the attendant dangers of "official" art, or private business, which only now is discovering the mutual benefits to be derived from partnership with artists. Which brings us to the reason for this Special Issue of *THE ART DIGEST*.

Twentieth Century Medicis

Among business firms, one of the

most encouraging signs pointing the way toward an intelligent, functional patronage of the art of our time is the collecting program of Encyclopaedia Britannica, which will have its public unveiling at the Chicago Art Institute on April 12. This progressive publishing institution, with 177 years of scholarship behind it, has taken a practical view of the kinship between art and letters, and has extended its prestige and vast facilities to cover the formation of a notable collection of 20th century American paintings. Britannica has been American since 1902, when its publication offices were shifted from Glasgow to Chicago, and naturally its collecting interests turned to the native school. Because of its success, other business firms no doubt will explore other facets of creative art.

Once decided upon a course of action, E. H. Powell, Encyclopaedia Britannica president, and his associates—Glenn Price, art director, Walter Yust, editor, Grace Pagano and Estelle Mandell—drew up a practical plan for the formation of the collection, applying a liberal amount of grass-roots common sense. They decided on the scope of the collection—Americans from the Eight of 1908 to the present day—and then sent a questionnaire to artists and museum officials to obtain a wide cross-section of informed opinion. From the answers to the questionnaire they outlined a panel of important artists, and then journeyed out into the art world to acquire first-rate examples by the artists designated. Always they kept in mind their primary object: not just to represent an artist, as is too frequently done, but to represent the artist at his best. Under this policy, Britannica purchased 121 paintings by 121 artists.

It is a good, sound collection of contemporary American art, rich in quality and variety. Having seen both collections, this writer is willing to go out on a limb with the opinion that Britannica's only close rival in recent years is the collection Roland J. McKinney assembled for the Golden Gate Exposition. There are serious omissions in the list of favored artists, and a few weak spots—not enough original experimenters—but these no doubt will be repaired as the collection grows and changes each year, so that it continues to reflect the best new developments in living American art. As it stands today, the collection is a fine example of American business following in the footsteps of the Medici of Ancient Italy. Here is a fine collection of contemporary American art, typical, from the academic to the abstract, of the vital, indigenous art expression of America today. It took hard work and intelligence to compile such a collection but the result is worth the effort.

It is planned to use many of these paintings for reproduction in full color in the Encyclopaedia and other Britannica publications—which explains naturally the stress placed on literary subject matter. At the same time, the collection will be available for loan exhibition not only to art museums, but also to bomber plants, civic centers and other places wherever it will make the most direct contact with the people.

Perhaps one contributing factor to Britannica's success is the humility with which these patrons approached



art, and their utter lack of pretension and *chi-chi* veneer. To quote E. H. Powell: "Art belongs to the people, and if we can help enough people to look at good pictures, we believe we can help foster a public understanding of art which will enrich the cultural life of America. We hope these paintings will whet the appetite and make people eager to venture further."

Labels Are Difficult

When confronted with the task of discussing 121 twentieth century American paintings at some length, the necessity for breaking them up into groups for easier handling became apparent. Then the trouble began. The bulk of our art just can't be categorized with any appreciable authority or success.

Not that this dilemma is unexpected, for American art, like America itself, is polyglot. Every country in the world has contributed its culture, people, ideas and artistry which, mixed with the air and contagious spirit of the New World has, in turn, produced another and distinct personality which is America.

Nine of the artists represented in the Britannica Collection were born in Russia, but their contributions are as divergent, artistically, as the static classicism of Brackman and the dynamic expressionism of Weber. Five were born in Italy: Bosa, Corbino, Lucioni, Mangravite and Romano; sixteen others came from England, France, Belgium, Sweden, Spain, Germany, Austria, Hungary, Switzerland, Poland and Japan. Many of them were brought to this country as young children and received their entire art education here, while several of the American-born were trained wholly or in part abroad. Marsh and Karfiol were born in Europe, of American parents. Almost every strata of society and every section of the country has left, to a greater or lesser extent, an environmental imprint on the character and work of the artists under consideration.

Much of the painting in this collection—which aims at showing a cross-section of contemporary art—partakes of so many elements, sometimes in such even proportions, that only the eye and inclination of the individual beholder can judge whether, for him, a certain canvas should be labeled "romanticism," "realism," "genre" or half a dozen other things. The groupings used below are necessarily loose and at times arbitrary. Even so, there remained many pictures which defied all classification. Readers feeling an urge to put these in a niche, or to remove a borderline case from one pigeon hole to another are urged to do so.

The Eight of 1908

Shortly after the turn of the century a group of rebellious spirits, known now to us as "The Eight of 1908," banded loosely together and held an exhibition at the Macbeth Gallery which brought American painting back from the roseate clouds of the Victorian Era. These eight artists—Henri, Sloan, Luks, Glackens, Shinn, Davies, Prendergast and Lawson—preached realism, insisted

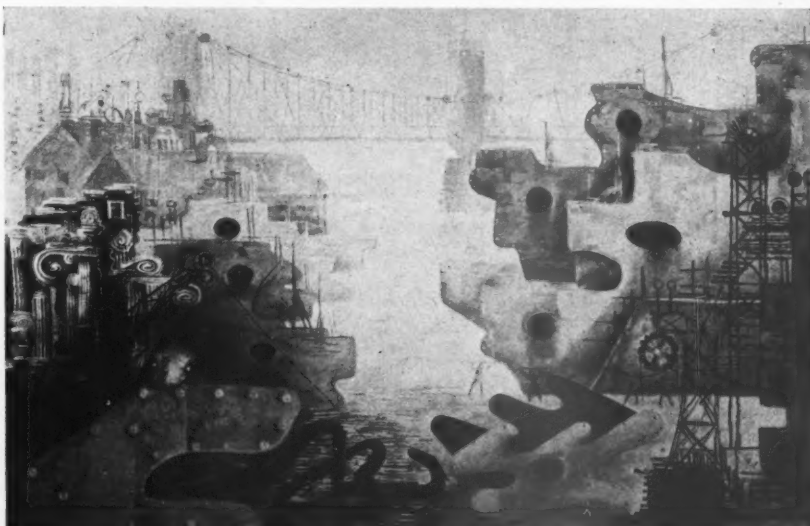


ABOVE—*War Bride*: LOUIS BOSA



ABOVE—*Quiet Evening*: JOHN HELIKER

BELOW—*They Shall Sail the Seven Seas*: JULIO DE DIEGO





Emma: GLADYS ROCKMORE DAVIS

BELOW—*Portrait of a Painter*: FREDERIC TAUBES



that art must come from everyday life, be of the average man. Their revolt was, in the main, against the academic sentimentalities then popular, the pseudo-classical masquerades of grandeur and the slavish copies of Paris salon favorites.

When we look back, it is difficult to realize that these artists were once vilified by the effete as iconoclastic radicals. It was not their way of painting that earned the Eight their reputation as breakers of idols; it was their way of looking at life, of taking their material from the common stream of living rather than the seclusion of studios. As artists, they were as dissimilar in character and technique as is the diverse group now constituting the Britannica Collection. The Eight held just the one exhibition and their crusade was largely obscured by the famous Armory Show of international modernism five years later, but they did succeed in swinging American art thought back to that healthy strain of realism which, earlier, had produced Winslow Homer. A generation later their influence was again felt in the rise of the American Scene school.

Six of the Eight are represented in the Britannica Collection, all by characteristic canvases which illustrate why their rebellion has reverberated down through the years. The missing crusaders are Ernest Lawson, who painted lyrical landscapes with a "palette of crushed jewels," and Maurice Prendergast, who painted ethereal tapestrylike designs in soft, rich greens and blues.

Robert Henri, unofficial leader of the Eight, reached his full stature only as a teacher: his position as a painter, primarily because of his numerous brittle Spanish figures, is open to argument. However, such portraits as *Fisherman's Boy*, combining the realism of the Manet-Duveneck tradition and keen insight into humanity, prove the vigor and independence of his style. Robert Henri was born in Cincinnati in 1865; died in 1929 at the age of 64. Persistent rumor has it that his real name was Robert Henry Lee.

John Sloan, more than any of his colleagues, personifies the spirit of revolt that activated The Eight. After a highly successful career as a realistic delineator of New York life, highlighted by the great *Wake of the Ferry*, he once more bucks public opinion by cross-hatching nudes and portraits, irritating both friends and enemies. *Chinese Restaurant*, painted in 1909 on Sixth Avenue, shows Sloan at his best. Says the artist of the picture: "The girl is feeding her boy friend, before taking him home." It has the common, human touch of this gifted, sometimes ironic, artist.

Arthur Bowen Davies, recluse and ascetic, who met death on a lonely hillside in Italy in 1928, was psychologically suited for residence in the Ivory Tower, but when modernism began to disrupt the complacency of the vestal virgins of the Academy, he was bold enough to align himself with the liberals behind the Armory show—and thus defeat, in part, the protocols of The Eight. *Tartessians* is typical of Davies at his best—a world of primal innocence, a sylvan scene peopled by slender young women, beautiful in their fine lines of balanced beauty, for a

Davies canvas is too romantic to be suggestive of sex.

Everett Shinn, one of the most extraordinary figures the fortunes of art have lately produced, is a master of the nostalgic, a painting troubadour who tells the tales of three cities—New York, London and Paris. His canvases, recording the gaiety and tragedy of stage, carnival, cafe and slum, have recently come into a merited popularity, for his impressions carry us back from a war-wearied world to a day when we had leisure to live. His *Ballet* makes it possible "to watch bodies free themselves from earthy obligations and believe in their strapped-on tinsel wings."

George Luks was a two-fisted man and artist. In both roles he was true to his rugged credo—that the world was his to exploit without restraint, without patience, a delightfully human realm wherein muscular desire was the equivalent of intellectual stimulant. Found dead in a Sixth Avenue doorway in 1933, his tragic ending at 66 might well prove that a full life is richer than a long one. *Cabby* is illustrative of his Frans Hals gusto, his vigorous brush.

William Glackens stems, with native overtones, from the Renoir tradition of full-bodied form and color, as do a legion of present-day Americans—the greatest of the French Impressionists having transmitted his genius across the seas to put vitality into the monochromatic heritage of so many of us in the new world. His *March Day—Washington Square*, now owned by Britannica, reflects the spirit of the village within the city, the glamorous richness of a bit of earth seen within the limits of concrete canyoned walls.

George Bellows

Contemporary with, but not officially part of The Eight was George Bellows, who twenty years after his untimely death has already been installed as one of America's "greats," worthy of position with Homer, Ryder and Eakins. His art, ruggedly American in spirit, was an unusual, perfectly integrated combination of two seemingly contradictory qualities: vigorous masculine strength and a sensitivity almost feminine in its acuteness. These two traits are woven into *Summer City* (see cover of this issue), and perhaps explain the appeal this painting has for people in all walks of life—for Bellows, who painted America with daring, imagination and love, was at heart one with his people, one who understood. If Poe found his counterpart in art in Ryder, Walt Whitman found his in Bellows. We cannot help thinking, had fate been kinder to American art George Bellows would be only 63 today.

There is an interesting story behind *Summer City*. It shows a scene on the Hudson River, viewed from Riverside Drive at 155th Street. Bellows painted it in 1908. At that time, in order to become a member of the National Arts Club, a painter had to submit one of his pictures to a club committee as a test of his artistic ability. It was this painting which Bellows submitted, easily gaining membership. Later he donated the painting as a gift to the club, and there it remained until a financial crisis caused the painting to be sold. As part of the Britannica Collection, it



ABOVE—*The Bayou*: HENRY MATTSON



ABOVE—*Arbor Day*: DORIS LEE

BELOW—*Bull at Topsfield Fair*: JON CORBINO





ABOVE—*Fish Story*: WILLIAM PALMER



ABOVE—*Studio Interior*: HOBSON PITTMAN

BELOW—*Celebration*: PEPPINO MANGRAVITE



stands as proof of the claim that Bellows was the outstanding dramatist among American painters—even in subjects as mundane as a group of youngsters swimming in an urban river.

Childe Hassam

At the time *The Eight* were advancing the claims of realism, another aesthetic thesis was enjoying strong support—Impressionism, the science of painting light through the medium of pure, broken color. In fact, three members of the Eight, Lawson, Glackens and Prendergast, were impressionists of varying degrees of purity. Then there was vigorous, gifted Childe Hassam, whose talented brush sang of music, light, laughter, movement, pageantry and beauty. At his death in 1935, he had mastered almost every medium of artistic expression, and had well earned the honors and achievements which filled an entire page in *Who's Who in American Art*. His colorful *Avenue of the Allies*, one of his best performances, belongs to his famous flag series and carries us back to the first World War which soldiers won and politicians lost.

Benton, Curry and Wood

With the aftermath of the World War, the shattered dreams of a world fraternity of nations, disillusionment and a growing distrust of the Machiavellian diplomacy of power politics, came nationalism in American art—the return from Bohemia of Thomas Hart Benton, Grant Wood and John Steuart Curry. This was the rise of the American Scene, a logical step in the evolution of our art, and these three artists rode to fame, partly because they were in tune with their times. The wave of Paris modernism had spent its initial force when the ten-year depression started in 1929; the people were driven back upon their own resources, and they wanted an art that spoke their own language. Today the political pendulum has once again swung to internationalism, and it has become *chic* in some circles to discount the Benton-Curry-Wood contributions to the story of American art. However, their satisfaction may come from the fact that no accurate history of our art can be written without including the names of these three pioneering rebels who sought the good earth.

Benton, most dynamic and argumentative of the Midwest Trinity, believes in a stark realism, tempered by rhythmic distortions and dramatic composing. His is a blunt and unblushing presentation of life as it is lived in America's "quickie" towns, and as her people toil and fight to harness our almost unlimited resources. Britannica's *Boom Town* is an interpretation of Borger, Texas, as it was in 1926 in the middle of its rise from a road crossing to an oil city. It is raw living, but it is America.

Curry, most subtly creative of the three, achieves a dramatic power which is best when he returns, either in body or spirit, to the plains of Kansas or the beautiful hills of Wisconsin. His art echoes with the ring of honest artistry and sincere feeling. Typical of Curry at his best is *John Brown*, a study for his mural in the Kansas State Capitol. In it he "tried to portray the fanatical



Wendy: JOHN CARROLL



The First-Born: MILLARD SHEETS

and vehement characteristics of the man who was so largely responsible for beginning the bloody and fratricidal war of 1861-65." In that objective Curry succeeded.

Wood, one of America's keenest satirists (*Daughters of Revolution*), formulated a personal compound of Florentine, Early German and Currier & Ives elements with which to tell his homespun anecdotes of the American Scene. Britannica's *Portrait of Nan* was painted as a gift to the artist's sister shortly after she had posed for *American Gothic*, in which Wood portrayed her in a hardly complimentary fashion as a puritanical Mid-western housewife. It is our feeling he was not much kinder in the portrait (see Jan. 1 DIGEST.)

The American Scene

The physical aspects of America underwent a considerable amount of physical change between the 19th and 20th centuries. And what with the influence

of *The Eight* and the pioneering "regionalists," so did the artists' choice of subject matter.

Bierstadt's buffalo grass gave way to Joe Jones' wheat fields, which, in turn, blew away in Alexandre Hogue's frightful dust storms. Jones' *Wheat Farmers*, rich in gold and blue pigment, is a vigorous and almost dramatic portrayal of the subject which he liked and rendered best before he went to Alaska as a war correspondent, at which time his style changed completely. Then came the dry years, and literally square acres of precious top soil moved through inky skies from one marginal section of the country to another. It became Alexandre Hogue's self-appointed task to point out in paint the nightmarish results of man's short-sightedness. He calls the technique used in *Avalanche by Wind* "psychoreality"—a sort of surrealist exaggeration to intensify his message.

Portraying a more gracious part of

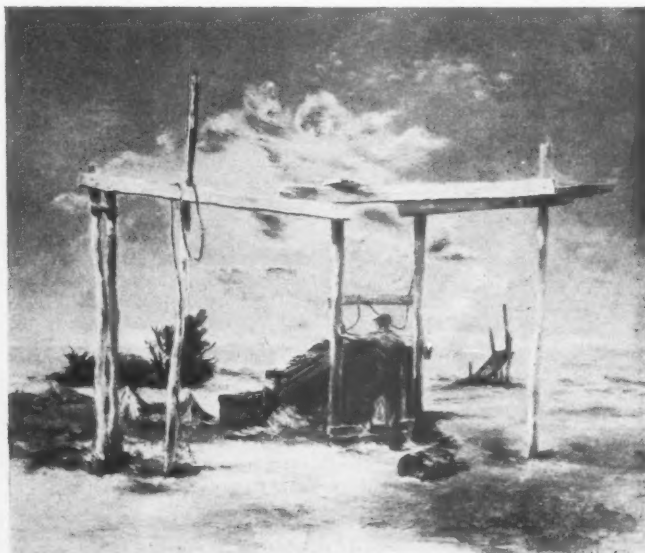
the country, Adolph Dehn painted a nostalgic *Threshing in Minnesota* especially for Britannica. Dehn found "the old fashioned threshing rig, with its steam engine burning wood and sending out billows of dark smoke" a rare sight now, and set it down as "a sentimental document of this passing activity."

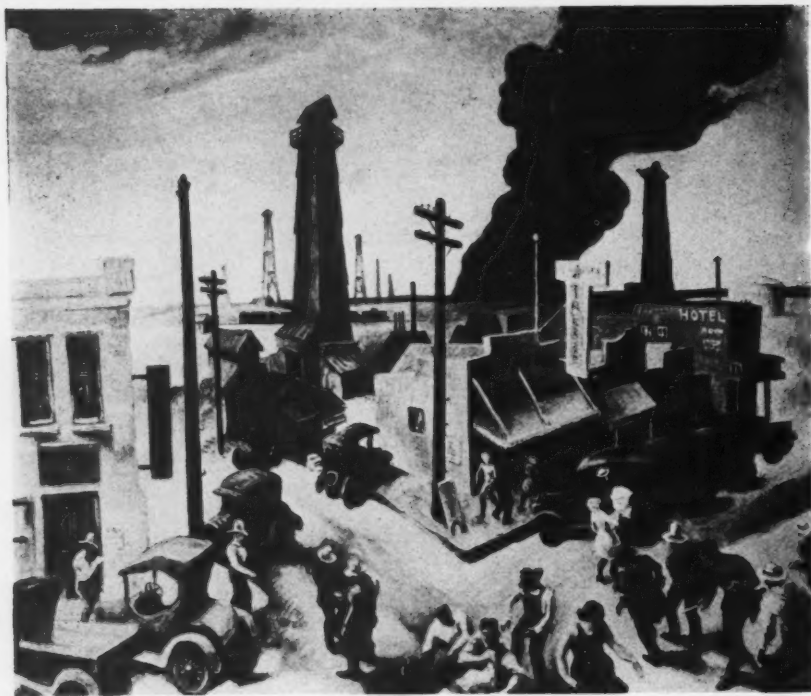
Instead of Tait's buffalo hunts, we now have Peter Hurd's rodeos. The thundering hoofs are horses and steers in *Fourth of July*, and the sound effects would be cheering spectators rather than the yells of cowboys and Indians. The painting is executed with the sound craftsmanship that this comparatively young artist has made his own, and it is suffused with the clear light so characteristic of his native New Mexico. *The Embrace* by Fletcher Martin is a close-up of the same scene—a cowboy seen in the most crucial moment of bulldogging a steer—a painting that is

Village Performance—Anticoli: MAURICE STERNE



Preparing Nets: JULIAN LEVI





Boom Town: THOMAS HART BENTON

full of action and strongly designed.

Young David Stone Martin illustrates a rather involved (to the city dweller) logging operation in *Lumbering*. Gifford Beal, who started winning prizes at the National Academy 35 years ago, records a favorite American institution in his handsomely composed *Circus Tent*, one of the most ingratiating of his many canvases on that subject. James Chapin records another in *Batter Up*, a soft-focus impression of a small town baseball game, with the umpire, catcher and batter silhouetted against bleachers bathed in spring sunlight.

Instead of the overpowering grandeur of the Rockies or the Grand Canyon, 79-year-old Maynard Dixon has devoted his career to painting the desert. Of the stylized, decoratively designed *Desert—Southwest* he says: "On the theory that you can convey much by showing little, I have attempted to reveal here something of a wide desert region by portraying its most notable features: empty sky, barren mountains, dry lake, lava hills, greasewood flat, and a road to nowhere. If I have succeeded without over-simplification, in suggesting the heat, the light and the loneliness of that desolate land, the painting will have served its purpose."

American Genre Today

Genre painting, akin to the foregoing group, is "A style of painting which depicts ordinary life, domestic scenes, etc." (Webster.) Not always, but oftener than not in this type of painting there is warmth and good-natured observation of people living life obviously, not subjectively or emotionally.

Reginald Marsh depicts, in his own incomparably active line, a whirling Coney Island carousel scene entitled *Wooden Horses*. Louis Bosa, who combines humor, warmth, tenderness and good painting as few contemporary artists do, offers *War Bride*, excellent in

color and somewhat Breughelish in feeling. Doris Lee comes close to the "primitive" in *Arbor Day*—stiff little figures standing before a stiff little school-house set in a stiff landscape. For some reason that comes from the painter, it is gay, whimsical and amusing, and should appeal to a wide audience.

Aaron Bohrod contributes one of his best organized canvases. The young lady *Waiting for the 3:30* may have been sketched in Illinois, but she epitomizes commuters from New York to San Francisco. Louis Bouche, on the other hand, paints a very specific scene and very specific people—the interior of the *Barber Shop* at the Lafayette Hotel. The two barbers and the bootblack standing beside their chairs are recognizable portraits. This is a witty picture, full of fine painting.

Another top notch canvas is Alexander Brook's *Family Unit*, beautiful in its close-knit design and color harmonies, lyrically emotional in its rendering of a Negro man, wife and child grouped with dignity in front of their modest house. Arnold Blanch also pictures the Deep South in *Carolina Low Country*, its slow tempo shown in a recalcitrant donkey, a sluggish bather in a sluggish stream. Lawrence Beall Smith gathers his youthful Negro subjects around an urban *Corner in Carolina*, records their unself-conscious posturing with candid camera swiftness of arrested gesture.

Marion Greenwood makes excellent disposition of figures—both active participants and relaxed onlookers—in *Rehearsal for African Ballet*. Two other women artists, of already well established reputations but who have the best part of their careers ahead of them, Andree Ruellan and Lily Harmon, are represented by antipodal two-figure studies. Miss Ruellan's soundly built *Market Hands* exudes cold and fatigue; *Strawberry Soda*, Miss Har-

mon's best canvas to date, is permeated with the heat and relaxation of summer.

Frank Kleinholz was a successful lawyer and approaching forty when he started to paint. In a few years he has made up for lost time. In *Bravadoes* he employs his favorite models, city kids—in this case two small fry climbing a telegraph pole with a substantial amount of kibitzing from below.

Doris Rosenthal and Angelo di Benedetto go to our southern neighbors for two colorful scenes. Miss Rosenthal makes handsome use of the elaborate costumes of Tarascan Indian women in her strongly designed *By the Sea*. Di Benedetto's *Haiti Post Office* is jammed with activity of native and imported variety.

The Realists

Although realism in good painting is almost never absolute—as the artist must select, arrange and edit his material—*Trees and Mountains* by Luigi Lucioni comes very close to it. Every leaf and twig of the two huge elms are etched in crystal clarity and set against a summer sky, rolling pastures, valleys and the Green Mountains in the distance. Italian-born Lucioni paints New England landscapes with meticulous technique, and a fervor seldom equalled by the native born.

Paul Sample's beautifully designed *Maple Sugaring in Vermont* is a "composite" picture, actually put together from sketches made in various places. For all the snowy fields and bare trees, it is a warm and warming painting.

Edward Hopper, too, in *Cape Cod Evening*, assembled a doorway from one place, a grove of trees from another, blowing dried grass from still another, and put them together in a serene canvas suffused with late afternoon sunlight. His stated aim "has always been the most exact transcription possible of my most intimate impressions of Nature. If this end is unattainable, so, it can be said is perfection in any other ideal of painting or in any other of man's activities."

The great bulk of Ernest Fiene's work might be termed in approach realistic, and in *January* he has set down the landscape and deer seen from an upstairs window of a Connecticut farm. But something happened to this picture—in the painting, the scene took on an almost romantic mood, seldom encountered in his work.

The late Frederick J. Waugh is without question our most popular marine painter. His majestic, academically rendered seascapes brought him the popular award at the Carnegie International five times in succession, museum awards, and patrons who were content to buy (in quantity and at respectable prices) only his work. *March North Atlantic*, wherein a cold sea breaks frothily over forbidding rocks, is reported to have been a favorite both of the artist and of his long-time dealer, Edwin S. Barrie.

Two of our outstanding figure and portrait painters, Eugene Speicher and Jerry Farnsworth, are represented by heads of young girls. The serious, solidly painted dark haired girl by Speicher is reason enough for his occupying a rarified position at the top of his craft.



Family Unit: ALEXANDER BROOK

Farnsworth's *The Spring Hat* is softer and less classical in conception; it displays at its best this artist's sound draftsmanship and sensitivity to form.

The Romantics

Side by side with realism in American art, has persisted throughout the years its warmer companion, romanticism—starting with Washington Allston, reaching its zenith with Ryder, and at present, perhaps because of the grimness of real life, enjoying a strong revival among our contemporaries. Before the Museum of Modern Art complicated the issue by including everything, from the stylized realism of Rockwell Kent to the abstract color expressions of John Marin, most of us knew

what was meant when someone spoke of romanticism. Now the term is suffering from an occupational ailment, peculiar to the art world, called obscurantism. Therefore, in an effort to clarify things a bit, we are including in the following listing only those who conform to romantic painting in the commonly accepted sense of the term.

Dan Lutz, sensitive Californian, paints the poetry of ordinary living, reverently or mystically. He feels deeply, whether it be a lonely house seen under an eerie moon or his personal conception of a Negro spiritual, as may be seen in *The Golden Chariot*. Lutz is a magnificent colorist. Peppino Mangravite is one of America's finest poets-in-paint, an intelligent, emotional artist who fuses

the dreams of perfection with the less perfect truth. His *Celebration*, painted during the month the abbey of Cassino was bombed, conveys the message that "whatever happens in our world nothing can destroy the creative spirit of man." Marshall Glasier, talented newcomer of Wisconsin, paints the curious legends Bosch might have mulled over, blending mysticism and realism.

Hilde Kayn feels intensely the sorrows and joys of the people she meets, her emotional moods being graphically reflected in her canvases; for example, *Sorrow* came after she saw a young man rescued too late from the Atlantic. Raymond Breinin does not consider himself a recorder of facts or interpreter of the future; he is an "agent free to

Harlequin Horsemen: RAYMOND BREININ





My Model: LEON KROLL



Clown: WALT KUHN

draw on timeless, limitless material"—hence the *Harlequin Horsemen*.

William C. Palmer, now a sergeant in the U. S. Army, is a graduate of the Federal Art Project, as are so many of our best younger painters. Under the Project he first gained fame as a muralist, and this expansiveness of statement still distinguishes his work, such as *Fish Story*. Millard Sheets, lately returned as a war artist from India and Burma, loves horses and dramatic moonlight, which he often combines, as in *The First Born*, with the spell of emotional grandeur. The canvases of John E. Costigan, who died just as this issue went to press, give ample evidence of his simple worship of the eternal fulfillment of nature (*The Two Youngsters*). The sea holds for Henry Mattson, recognized poet-mystic, both fear and fascination; and in *The Bayou*, painted somewhere in Florida, he shows its

sense of power and ominous beauty. Julian Levi's art is a beautiful, personal integration of romantic memories, abstract design and a certain surrealist atmosphere, bringing one under the spell of sheer paint quality (*Preparing Nets*). Jon Corbino, absorber of the lessons of the old masters, is a true romantic, who lately has shifted from love of Rubens' form to an even more gifted transmutation of pigmental beauty. *Bull at Topsfield Fair* marks something of his transition. Hobson Pittman's dreamy, almost vacant interiors, have a nostalgic appeal that is either Victorian or Cavalier South, usually hauntingly lighted from without as in *Studio Interior*. Loren Barton, Californian unafraid of beauty and sentimentality, presents the *Pacific* with dramatic effect.

David Fredenthal, *Life* war-artist correspondent, is one of the most promising

of the new group of American painters. Though he now depicts war in all its basic details, he sometimes wanders into the realm of imaginative landscape, such as *Mist in the Mountains*. William S. Schwartz, who for 25 years has been translating his Chicago environment into unities of line, form and color, rejects literal transcription for imaginative conception. In *Autumn Wind*, Russell Cowles succeeds in expressing the true character of place while taking liberties with the facts, suggesting the beauty of nature rather than stating it directly. Nicolai Cikovsky, usually an expressionist, touches on the romantic in *Brick Carrier*, a scene along the Potomac. John de Martelly, heir of Benton, has in *No More Mowing* succeeded in suggesting the comparative smallness of man confronted by the vastness of nature.

Clarence Hinkle, Californian, blends

Nude by the Stream: ISABEL BISHOP



Pod Gatherer: ZOLTAN SEPESHY



Two Sisters: BERNARD KARFIOL



Tension: MORRIS KANTOR

the palette of the impressionist and the feeling of the romanticist. Conrad Buff, also from California, is more the abstractionist, though he shows due respect for detail. Says he of *Agathla Peak—Arizona*: "There was an emotional quality about it, standing out alone on the flat desert, a relic of primeval times." Other romantic Californians are Jack Gage Stark, daring, imaginative modern whose colorful and exciting figures have the French virtues of taste and restraint; and Etienne Ret, French-born painter and poet, whose imaginative pictures stem from a dream world afar from reality.

Robert Philipp is a versatile artist who avoids, whenever possible, the ugly and the crude, likes beauty in theatre and life. His Britannica canvas shows Helen Hayes starring in *Harriet*. George Schrieber is an American by choice, instead of birth, and he paints the American scene with a romantic zeal nat-

ural to the convert. The intensity of Umberto Romano's Italian ancestry shows in most of his work. In his powerful *Knockout* he paints "the crowds at a prize fight—the hot, harsh, glaring lights, the heavy blue smoke—the yells, the jeers and the tense restlessness of thousands of people." Physically strong, John Carroll is the antithesis of the half ethereal, half sensuous figures he paints. Typical of his fragile, dream-like young girls is *Wendy*. Bernard Karfiol possesses a quality of tenderness and keenness of feeling.

Frederic Taubes is a superb craftsman, along with being a sensitive, receptive artist. In his portrait of Fred Nagler, his chief intention "was to establish rhythmic sequences of forms, upon which the entire composition is built." On purpose, the color range is narrow. Charles Burchfield's trade mark is the nostalgic beauty he has preserved in the faded grandeur of yes-

terday's mansions. Also he is the poet laureate of weather: "The idea of the advent of spring being a miracle is the thought" behind *House Corner in Spring*. Copeland Burg of Chicago combines the honesty of the primitives with the sophisticated charm of the Frenchmen, adding his own joyous and natural response to *A Day in the Country*. Maurice Sterne, noted American painter and sculptor, is a world wanderer and one evening in Italy, at Anticoli in the Sabine Hills, he found material for *Village Performance*.

Social Comment

Only a few years ago, paintings carrying messages of the horrors of (then impending) war, social satire and comment, bulked large in exhibitions all over the country. With Pearl Harbor the other shoe dropped. Too late for jeremiads, all but the most inveterate

[Please turn to page 38]

My Neighbor Al: GEORGE BIDDLE



Pacific: LOREN BARTON



ABOVE—*Barber Shop*: LOUIS BOUCHE



ABOVE—*Autumn Wind*: RUSSELL COWLES

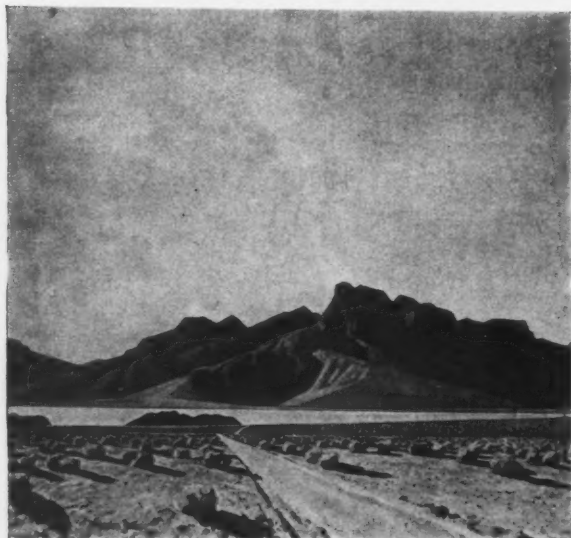


ABOVE—*Near North Side—Chicago*: WILLIAM S. SCHWARTZ

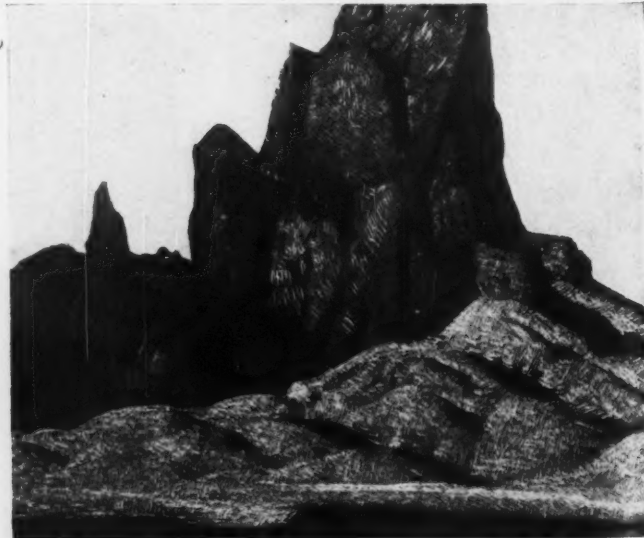


ABOVE—*The Conductor*: MERVIN JULES

BELOW—*Desert—Southwest*: MAYNARD DIXON



BELOW—*Agathla Peak—Arizona*: CONRAD BUFF





House Corner in Spring: CHARLES BURCHFIELD



Mist in the Mountain: DAVID FREDENTHAL



ABOVE—*Bal des Quatre Arts*: GUY PENE DU BOIS

BELOW—*Strawberry Soda*: LILY HARMON



ABOVE—*The Embrace*: FLETCHER MARTIN

BELOW—*Sulky Star*: JACK GAGE STARK





Night Piece: MITCHELL SIPORIN



Guerrillas: JOSEPH HIRSCH

The War—As Seven Artists in the Britannica Collection See It

By Grace Pagano

OF THE 121 PAINTINGS in Britannica's collection only seven artists have used some phase of the war for pictorial fabric. Philip Evergood, George Grosz, Joseph Hirsch, Morris Kantor, Peppino Mangravite, George L. K. Morris and Mitchell Siporin are the artists and in each case, the angle chosen gives some hint of the mental processes of the man as well as the artist in each.

Evergood goes "all out" in protest and rebellion. He would obliterate the cruel and the vile . . . he feels the futility of selfish aggression and ultimate extermination of such forces is what he desires. Evergood, in his picture making, is very much concerned with design but his is never impersonal de-

sign. There is strong emotional impact in *Orderly Retreat*.

In Grosz' *The Wanderer* a vivid imagination can read many subtleties. His figure—the everlasting human spirit once more wanders through a dark world, an apocalyptic landscape—but his face is grim, rather than despairing. His stride is still purposeful, determined. This figure still seeks a sunnier day, a brighter world. Grosz' tones are muted, but rather than dreary they are delicately opalescent. Even the brambles and reeds are graceful and beautiful in design. It may be a melancholy painting but it has exquisite beauty and it holds out hope!

Hirsch in his *Guerrillas* shows a tender moment in the midst of the grim busi-

ness of war, as two guerrillas willingly rest their guns to succour the bringer of new life—the desperate mother and her helpless babe. Hirsch's statement is direct, believing. A gentle narrative unsentimentally informing the onlooker that these two soldiers are far more interested in the aiding of life than in its destruction.

Kantor and Morris however are primarily concerned with design. Morris explains that he began with a realistic sketch of *House to House Fighting* and then went to the other extreme to work out an abstract interpretation. The finished picture of itself shifted to the Orient for the artist found Oriental characters more effective in pattern.

[Please turn to page 44]

An Odyssey for Moderns: LOUIS GUGLIELMI

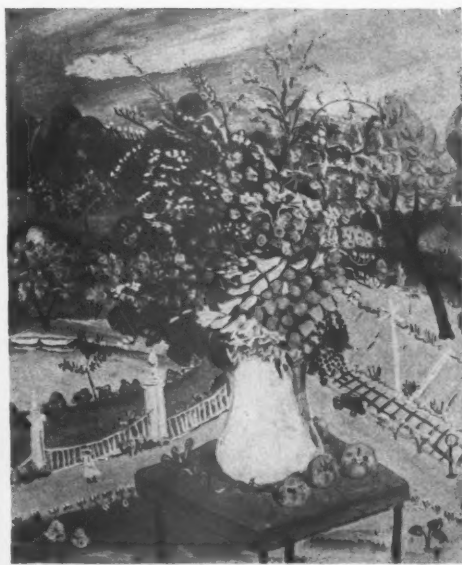
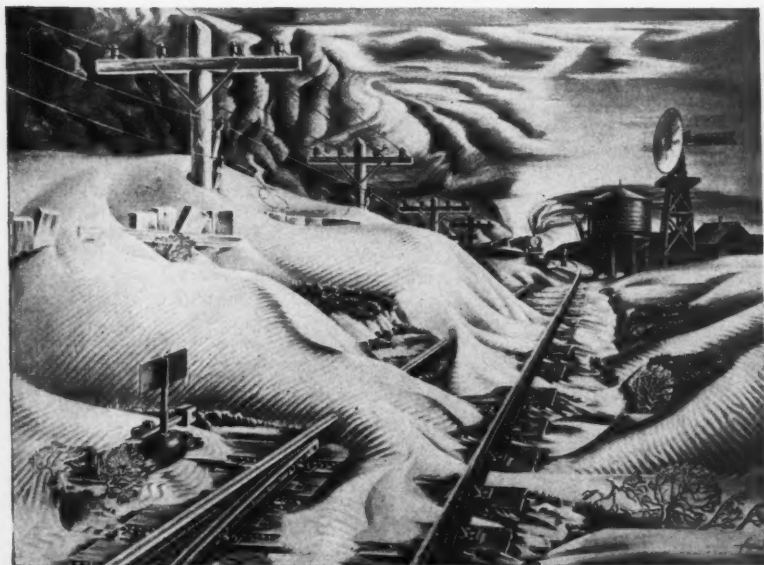
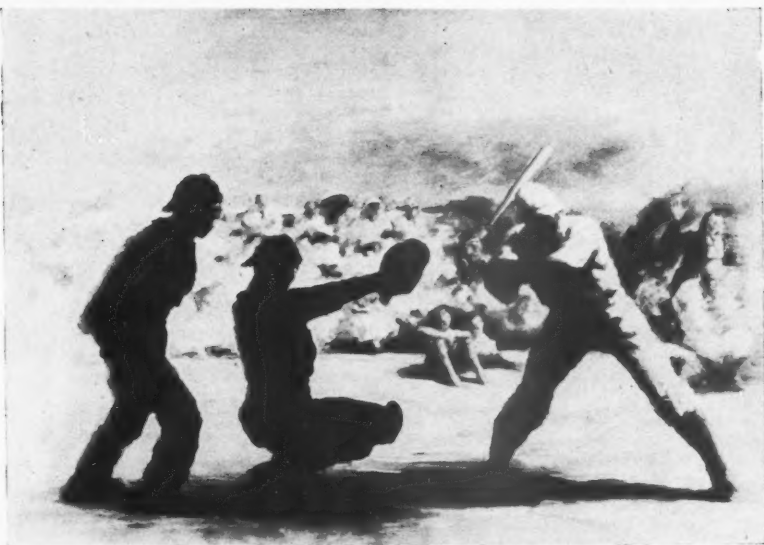


The Madonna: SALVADOR DALI





Top left—*Alzira and Anna* by Waldo Peirce. Top right—*After the Masque* by Robert Brackman. Center—*Batter Up* by James Chapin. Bottom left—*Avalanche by Wind* by Alexander Hogue. Bottom right—*A Day in the Country* by Copeland C. Burg.



of consciences swung over to fulfill another of art's great functions—escape from too hideous reality in a situation that was *fait accompli*. Museum directors holding contemporary annuals remarked a strong shift toward romanticism and fantasy and away from the specific.

Anton Refregier's *Let My People Go* protests, in dramatic mural technique, the persecution of the Jew, who "is naked because he is of no particular country, . . . the background . . . no particular land." He carries a book symbolizing the culture he has spread through the world. Pittsburgh's Samuel Rosenberg, leaning more and more to the abstract in *Out in the Night*, places two simplified, harried and hurrying refugees against a stone wall which represents "the barrier, physical or spiritual, which exists among humans."

Even George Grosz found momentary respite and serenity on the dunes of Cape Cod—turned temporarily to the beauties of beach grass, textures and painting for painting's sake. Not William Gropper, our dean of effective crusading in equally effective paint. *The Opposition* is one of a series of paintings (and an excellent one) in which he points out in biting satire the dangers of the political demagogue or reactionary—be he a member of Congress, the Legislature, or the City Council.

The Abstract and Surrealist

Compared to the quantity of abstract and surrealist painting now being shown in metropolitan galleries and museums, and the even greater amount which is in experimental stages in artists' studios, Britannica's selection of these phases of modern art is small. Probably because of the large audience this collection is expected to reach, none of the abstract group is completely non-objective, none of the surrealists particularly shocking or hard to take.

Stuart Davis' *Garage Lights* is an authoritative arrangement of recognizable—if not factually represented—objects, woven into one of his typically bright, handsome designs (see color plate). Even when transferring his impressions of jazz and boogie woogie music to canvas, this top-ranking abstractionist appeals primarily to the intellect. George L. K. Morris, too, evidences and calls to the Kantian minds of concise, well disciplined thought, even though his abstracted arrangement of *House to House Fighting* does strip war down to its essentials.

On the other hand, the near-abstract *To the Sea* by Bradley Walker Tomlin conjures mood (see color plate). The artist says that it "was painted during the period throughout which the toll of sinkings of Atlantic shipping had been particularly heavy, and I have endeavored to put down on canvas some of the thoughts which I had at the time." He communicates this to the beholder in one of his finest paintings—beautifully composed in muted color, where a broken piling in not quite real water, the wing of a bird, a barely indicated wreath and figure-head tell a tragic tale with well controlled dignity.

Partly through color, perhaps even more through his personal philosophy and outlook on life, Spanish Julio de

Diego has contrived an imaginative fantasy out of a visit to a shipyard. He abstracted both what he saw and what he felt, called the highly satisfactory results *They Shall Sail the Seven Seas*.

Howard Schleeter, a New Mexico artist little known in the East, uses the abstract method to develop his particular interests of form and color relationships in *Pueblo*.

Quiet Evening by John Heliker, who is one of our most promising young artists, might easily be called a romantic landscape, but certainly it derives from the abstract. One feels that his point of departure is similar to Cézanne's; weight, solidity and substance coming first, and being achieved by stripping a subject to only the simplified essentials which contribute to these qualities.

To a great many people in this country the name of Dali is synonymous with surrealism—purists to the contrary and notwithstanding. His graceful *Madonna and Child*, surrounded by fluttering cherubs, is executed in the faultless technique which even his detractors don't deny him. Not so much as a single extraneous ant, wet watch or crutch appears to confuse the tender-minded. It is an excellent choice for such a collection.

The surrealism of *An Odyssey for Moderns*, one of Guglielmi's finest paintings, is more implied than direct. The artist describes his theme as "A lost people, crawling dream-like through the rotted timbers of a beached hulk, to win a beachhead for tomorrow."

Accent on Design

There are six paintings, executed from almost as many different points of view, wherein line and clean cut pattern are so emphasized that their most pronounced characteristic is that of design. And in each case, as often as not, it is what is left out of the picture that is important.

By this process of elimination, Ralston Crawford's handsome *Whitestone Bridge* becomes an abstracted (in the mathematical sense of the word) symbol of all fine modern bridges, and, in the process, takes on just a hint of surrealism. Crawford says: "I have tried to express the sensations and thoughts about the sensations that I have had while driving over such bridges. The simplifications and distortions aim at a distillation of these experiences." Francis Criss arranges equally simplified grain elevators and warehouses into an austere but satisfying pattern in *Melancholy Interlude*.

Design always comes first with Charles Sheeler, whose exquisite craftsmanship in delineating the world of machinery is known to a wide audience through reproductions of his work in *Fortune*. In the super-realism of his *Winter Window*, geometric shapes formed by a casement window and the shadows it casts take on an almost Mondrian-like quality.

When confronted with Rockwell Kent's stylized *Polar Expedition*, a Coast Guardsman who had recently spent ten months in Greenland remarked "It's a lie." The brilliant (Maxfield Parrish) blue sky, sharply jagged peaks, and equally brilliant snow in sun and shadow are in Kent's best

"idealized-illustration" manner. Dale Nichols uses much the same palette and method of painting in his crisp *Company for Supper*—a 20th century formalized version of a Currier & Ives subject. Frank Mechau makes a fast-moving spiral design, both lusty and decorative, out of one of his typical Western subjects in *Tom Kenny Comes Home*.

The Expressionists

Another phase of the modern movement, Expressionism, which was international in scope until Hitler rendered the Blue Riders and a good many of their successors expressionless, is well represented in the Britannica Collection by a half dozen well chosen paintings.

Max Weber was born in Russia, but he has practiced and preached modern art in this country—with great gifts as well as vitality—since several years before the Armory Show. Always an experimentalist, Weber's style has undergone many changes. None of them are more popular or appealing than his paintings of Jewish patriarchal types, of which *Discourse* is a fine example. It is superb in color, line and gesture.

Paul Burlin, another alumnus of the Armory Show, is represented by his explosive painting, *Tiger, Tiger, Burning Bright*.

The "coloristic melodies" of Polish Sigmund Menkes, who came to this country only eight years ago, are as gentle as Burlin's paintings are vehement. Oddly enough, Menkes' *Peaches* is the only bona fide still life in the entire collection. It "holds the franchise" for that type of subject admirably.

For the better part of two decades, the work of Poughkeepsie-born expatriate Abraham Rattner was better known in Europe than in this country. Since his return to America in 1939 this situation has been remedied fast—through one-man shows, museum purchases and awards, and notable inclusion in the big annuals. A true expressionist, Rattner states his credo with reference to the *Interior* in the Britannica collection: "Within—on the inside—not what the eye sees on the outside—nor measured; the interior is the reality, of things and men."

The latest purchases, *Marin Island, Small Point, Maine* by John Marin and *Cars in Sleet Storm* by Arthur Dove were bought too late for inclusion in the elaborate catalogue prepared for the exhibition. Marin, long since a legend in American modernism, and, incongruously enough elected to the Academy last year at the age of 72, is fortunately represented by one of his incomparable watercolors (one of three in the collection). One must half close the eyes to discern the cars in the cold greyish sworls of sleet in Dove's storm. A third is Francis Chapin's *Breakfast on the Porch*.

Round Pegs and Square Holes

Far and away the largest group of canvases that fit either no category or too many are the figure paintings. One is immediately struck by the startling contrast between *Nude by the Stream* by Isabel Bishop, and *Clown* by Walt Kuhn. The pale, shimmering, but none-

[Please turn to page 43]



◀ **THE SPRING HAT**

by Jerry Farnsworth

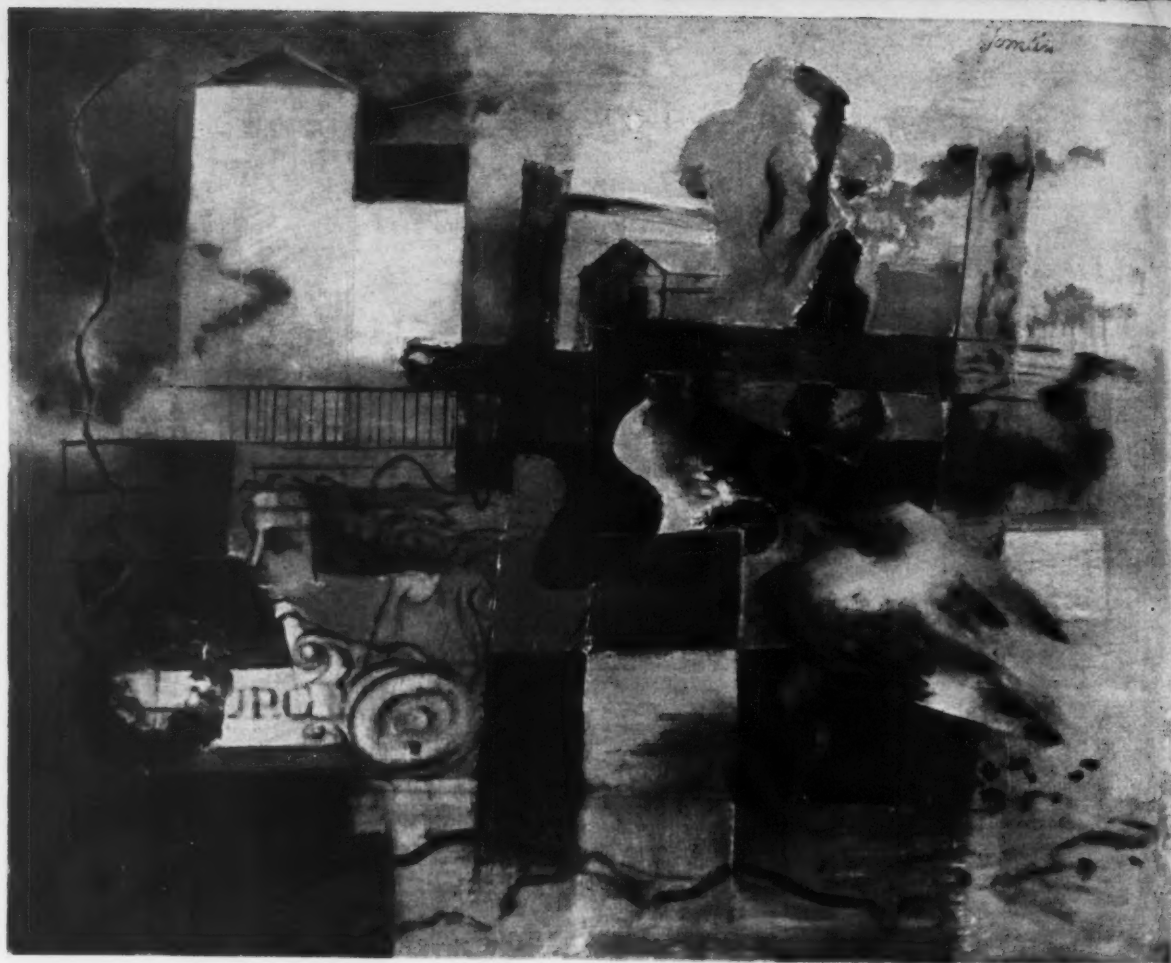
Oil, 16 x 20 inches

CAPE COD EVENING

by Edward Hopper

Oil, 40 x 30 inches







◀ **TO THE SEA**
by Bradley Walker Tomlin
Oil, 37 x 30 inches

THE GOLDEN CHARIOT ▲
by Dan Lutz
Oil, 30 x 24 inches

◀ **WAITING FOR THE 3:30**
by Aaron Bohrod
Oil, 36 x 27 inches

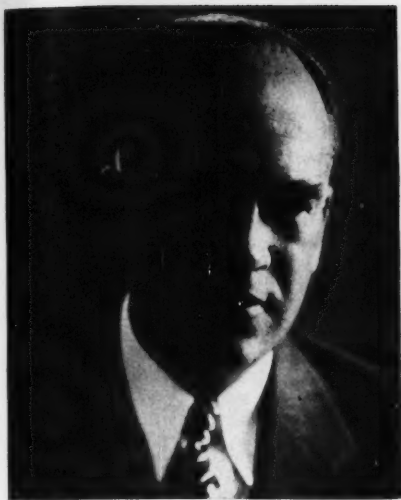
DISCOURSE ▶
by Max Weber
Oil, 22 x 27 inches





▲ **GARAGE LIGHTS** by Stuart Davis, Oil, 42 x 32 inches **THE WANDERER** by George Grosz, Oil, 40 x 30 inches ▼





E. H. POWELL

Behind the Collection

DEAR MR. BOSWELL: May I express my gratitude for your interest in the Encyclopaedia Britannica Collection of Contemporary American Painting. I consider it a great honor that you intend featuring it in the April issue of ART DIGEST. Thanks, too, for being in accord with what Britannica hopes to do with its collection, which is simply to give American people the opportunity to get acquainted with their own art.

American art, we believe, is coming into a new fulfillment of its own—an expression no longer derivative of European influences. Our artists are Twentieth Century Americans saying to us what they will about the world they live in. In their paintings we have tried to represent as many "differences" as possible, both in topic and technique; tried to encompass as inclusive a picture in approximately 120 paintings.

Naturally there are some important omissions that we hope to overcome as time goes on, for our aim is to keep the collection alive and growing . . . to give the artist the recognition he deserves . . . to give people aesthetic enjoyment as well as conscious pride in the art of America.

If beginnings mean anything, Britannica's collection certainly got off to a spontaneous start. A few years ago our editor, Walter Yust, in his quest for more original and potent illustrations for our various publications, began to buy paintings and to commission artists to paint certain subjects for him. These first paintings furnished Britannica with an exciting new adventure. Everyone became interested. Enthusiasm grew and flourished, and reproductions alone no longer seemed adequate. If among our own personnel the interest was so insistent, it must be indicative of all people's interest, were they to share the same experience. It seemed a fine thing to do—and a right thing for Encyclopaedia Britannica to sponsor. Inevitably, the Britannica collection began to take shape.

Considerable time was spent in research. We sent questionnaires to artists, museum directors, and leading galleries all over America. Their assistance was invaluable and they helped us solve a lot of problems and to formu-

late a straightforward plan. Eventually we decided on "The Eight" as a starting point—that intrepid little band of artists in 1908 who took the reins in their capable hands and broke from the worn traditional paths to daring new pastures of their own. From there we went on to show as broad a cross-section as possible, of changes, trends and progress up to the present day.

We plan to send these paintings all over America wherever they will find a receptive audience. We want to awaken the interest of a great number of people.

In the future we shall continue to acquire paintings—there are some very fine painters whose omission is a great lack in the collection as it stands today. There are going to be new, as yet unknown, painters appearing on the horizon. After this tragic war is over, some of our young men will have quite amazing things to say via the media of pigment and canvas and Britannica intends to be ready with a willing ear to hear their statements.

Neither Glenn Price nor myself nor any of us who helped to form the collection have any delusions that it is a faultless or complete group of paintings. It is not complete and never can be. Here and there in it will be a picture that Time will render worthless. People have already said to us "Why haven't you a So-and-So? You can't have a collection without him!" They have said, "Oh! But your show is too inclusive. How can you possibly represent So-and-So?"

After awhile we decided neither to worry nor capitulate. People differ—opinions differ—we can never escape criticism. But we have done the best we know how and we honestly believe it to be a fairly representative collection of good American paintings. We are proud to call it the "Encyclopaedia Britannica Collection"—and the name Britannica to us, its inheritors, stands high in integrity. We hope that America will agree with us, for America will make the ultimate decision.

—E. H. POWELL, President,
Encyclopaedia Britannica.

C. J. BULLIET
(Art Critic, Chicago Daily News)



GLENN PRICE

The Britannica Collection

[Continued from page 38]

the-less painstakingly modeled form of the former retiring modestly into a monotonic background; the latter strong and all but moving forward out of the frame through its bold, broad juxtapositions of light and dark.

Kroll makes a decorative and impersonal design of a beautiful dark-haired girl in the usual (for him) terry cloth robe. Equally simple in pattern, Joseph Floch's old *French Peasant* woman is a subjective and impassioned symbol of the "inner strength, defiance and courage" that was France in her hour of trial.

Alzira and Anna by Waldo Peirce, and *Emma* by Gladys Rockmore Davis both stem from Renoir, but the stemming takes place near the roots, and thereafter they diverge at a good 45 degree angle.

After the Masque by Robert Brackman, and *Guilding the Acrobats* by Paul Cadmus both evince consummate craftsmanship and a somewhat classical approach. There the similarity ends.

Guy Pène du Bois is at his satirical best in *Bal des Quatre Arts*, wherein the artist has so placed his figures as to create a remarkable feeling of depth. *Somebody Tore My Poster* by Yasuo Kuniyoshi is another peak performance—beautifully composed in wonderfully subtle color, with a touch of surrealism (comparatively rare for this artist) adding piquancy.

George Biddle paints *My Neighbor*, Al, who, according to the artist "hasn't done any serious day's work or taken a bath or repaired his house in fifty years. . . . He believes in God, and has a salty sense of humor." It's all in the picture.

Randall Davey's *Rainy Day at the Track* springs from impressionism. For all its dripping wetness it is a gay scene, delightfully composed, and one of this artist's finest paintings. In *Tracks in Winter*, Francis Speight solves successfully a tremendous design problem, and imbues the whole canvas with strong, sombre mood. Mervin Jules, who often paints social satire, seeks to "symbolize the wonder and power of music" in *The Conductor*, who strongly resembles Stokowski.



The Holy Mountain: HORACE PIPPIN

Horace Pippin Explains His Holy Mountain

When Horace Pippin was asked to "explain" his Holy Mountain, which is now one of the star pictures in the Britannica Collection, he wrote a letter which rings with the sincerity and honesty of the true artist, and which, in turn, explains perhaps why he is one of the few important "primitives" to come out of the machine age. Because we feel Mr. Pippin's letter is beautiful in its humble phraseology, we reprint it in full:

TO MY DEAR FRIENDS:

To tell you why I Painted the picture. It is the holy mountain my Holy mountain.

Now my Dear friends.

The world is in a Bad way at this time. I mean war. And men have never loved one or another. There is trouble every place you Go today. Then one thinks of peace. I thought of that when I made—the Holy mountain. Can there be peace, yes there will be—peace, so I looked at Isaiah XI-6-10—there I found that there will be peace. I went over it 4- or 5-times in my mind. Every time I read it I got a new thought on it. So I went to work. ISAIAH-XI the 6-v to the 10-v gave me the—picture, and to think that all of the animals that kill the weak ones will Dwell together like the wolf will Dwell with the lamb, and the leopard shall lie down with the kid and the calf and the young lion and the fatling together.

And a little child, shall lead them then to think also. That the cow and the Bear shall feed. Their young ones shall lie down together and the lion shall eat straw like the ox. Then I had something else to think about also, and that is the asp, and the Cockatrice's Den, which is the most deadly thing of them all, I think, for it can kill by looking at you and to think that a suckling child shall play on the whole of the asp. And the weaned child shall

put his hand on the Cockatrice's Den, and this is why it is done, for the earth shall be full of the knowledge of the Lord as the waters cover the sea. So I painted it so that men may think of it. I can't say—any more of this painting, from Horace Pippin to his friends.

Now my picture would not be complete of today if the little ghost-like memory did not appear in the left of the picture. As the men are dying, today the little crosses tell us of them in the first world war and what is doing in the south today—all of that we are going through now. But there will be peace.

—HORACE PIPPIN,

War Subjects

[Continued from page 36]

Though the subject is war, it is an impersonal, non-objective interpretation; the appeal is wholly intellectual. Whereas Morris' canvas is redolent of subdued tonal orchestration, Kantor's colors rise to a flaming crescendo of primary colors. Bold and daring *Tension* is definitely an eyecatcher and one admires the technique of the artist, but here again very little appeal to the emotions is made.

Almost ironically or perhaps merely unsentimentally, Mangravite takes a long view in his *Celebration*. Despite the death and destruction indicated in the background he conveys the message that whatever happens, man and woman will still hold to their moments of revelry. He accepts the fact without criticism or reproach. There it is. That's what happens.

Siporin is another artist who seems fascinated with the endless possibilities of design but he manages to put feeling into the three huddled despairing figures in *Out of the Night*. There is an ominous quality in the painting—but the delicately blended tones, the soft wavering outlines are eloquent of his love of design. The appeal goes to the intellectual rather than the emotional viewpoint.

All in all, they are an interesting group and Britannica may be justifiably proud to possess them, but one wonders how they will weather the years. Will they have significance to future historians, or artists or philosophers? How for example will Evergood's denunciatory statement fit the reactions to a future war if (God forbid) there should be one. Can Morris' erudite symbols be made meaningful to a future civilization?

At any rate in this group of paintings there is certainly a wide range of techniques and an equally wide variety of appeal . . . but their ultimate fate will hardly be revealed to any of us who discuss them today.

By the Sea: DORIS ROSENTHAL



Britannica's Book

"Contemporary American Painting: The Encyclopaedia Britannica Collection." Written and edited by Grace Pagano; with an introduction by Donald Bear. 1945. New York: Duell, Sloan & Pearce. 116 reproductions, 42 in full color. \$5.

This is a valuable reference book, designed to explain and illustrate one of the best collections of contemporary American art yet assembled by a business organization. Well planned as a helpful guide in furthering general art appreciation as well, the book opens with an introductory essay on painting technique by Frederic Taubes, while Donald Bear, director of Santa Barbara Museum of Art, has written an informative article on American art trends exemplified in the collection. Tracing the background of contemporary artists in this country from early American Impressionism through surrealism, Bear concludes that:

"Because America is the melting pot and because the present war has given us such a great influx of talent from all over the world, the American artist has not only the greatest opportunity but the greatest struggle in several centuries to prove the validity of his own art and to maintain his own spiritual integrity."

The first 116 paintings purchased by Britannica are reproduced (42 in full color), together with a discussion of the picture and biography of the artist.

The book also contains an evaluation of the collection by Daniel Catton Rich, director of the Art Institute of Chicago. Rich, who discusses the increasing friendship between art and industry with frankness, admits to a former skepticism because "set in the straight-jacket of a page our artists have found it hard to breathe naturally," but adds: "The fact that big business is turning to American art to help publicize its products and activities is hopeful. It means that in our intensely visual world the artist—as well as the photographer—has won a recognized place." Of this newest collection he says: "Within the frame of an idea—to tell the story of American painting since 1900—it is one of the most complete and lively surveys yet made."—JUDITH KAYE REEDI

Chicago's 49th Local

A five-man, all-artist jury has been announced by the Art Institute of Chicago for the 49th Annual Exhibition by artists of Chicago and vicinity, opening at the Institute June 7, and continuing through August 19. The jurors, who will award more than \$2,500 in prizes, are Milton Horn, Raphael Soyer, Boardman Robinson, Ben Stahl and Karl Zerbe.

The exhibition is open to all artists living within a 100 mile radius of Chicago and to former Chicagoans now in service or engaged in war work elsewhere. The scope of the show having been extended to include watercolors, drawings and prints as well as oils and sculptures, each artist may submit six works. Entry cards are due April 9 and work April 24. For further information see *Where to Show* calendar listing on page 71.

April 1, 1945



ABOVE—*Fourth of July*: PETER HURD



ABOVE—*Rehearsal for African Ballet*: MARION GREENWOOD

BELOW—*The Opposition*: WILLIAM GROPPER





ARTHUR B. DAVIES



CHILDE HASSAM



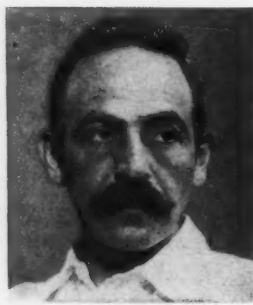
GEORGE LUKS



GEORGE BELLOWES



EVERETT SHINN



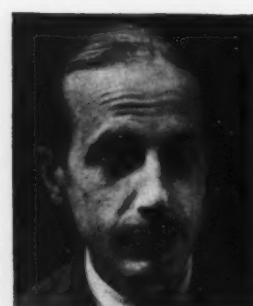
JULIAN LEVI



HORACE PIPPIN



LOUIS GUGLIELMI



BRADLEY WALKER TOMLIN



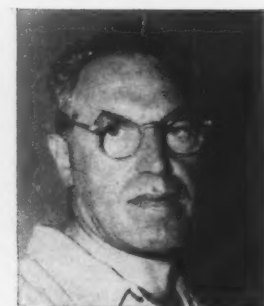
DORIS ROSENTHAL



AARON BOHROD



MORRIS KANTOR



JOSEPH FLOCH



DAVID FREDENTHAL



ZOLTAN SEPESHY



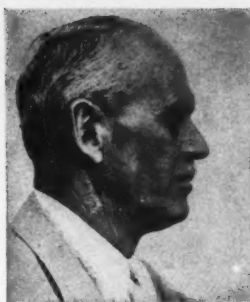
WALT KUHN

Britannica Collection

BELOW is printed the official list of the 121 paintings purchased by Encyclopaedia Britannica as of April 1, 1945, listed alphabetically by artists:

Loren Barton, *Pacific*.
 Gifford Beal, *Circus Tent*.
 George Bellows, *Summer City*.
 Thomas Benton, *Boom Town*.
 George Biddle, *My Neighbor, Al*.
 Isabel Bishop, *Nude by the Stream*.
 Arnold Blanch, *Carolina Low Country*.
 Aaron Bohrod, *Waiting for the 3:30*.
 Louis Bosa, *War Bride*.
 Louis Bouche, *Barber Shop*.
 Robert Brackman, *After the Masque*.
 Raymond Breinin, *Harlequin Horsemen*.
 Alexander Brook, *Family Unit*.
 Conrad Buff, *Agathla Peak—Arizona*.
 Charles Burchfield, *House Corner in Spring*.
 Copeland C. Burg, *A Day in the Country*.
 Paul Burlin, *Tiger, Tiger, Burning Bright*.
 Paul Cadmus, *Gilding the Acrobats*.
 John Carroll, *Wendy*.
 Francis Chapin, *Breakfast on the Porch*.
 James Chapin, *Batter Up*.
 Nicolai Cikovsky, *Brick Carrier*.
 Jon Corbino, *Bull at Topsfield Fair*.
 John E. Costigan, *The Two Youngsters*.
 Russell Cowles, *Autumn Wind*.
 Ralston Crawford, *Whitestone Bridge*.
 Francis Criss, *Melancholy Interlude*.
 John Steuart Curry, *John Brown*.
 Salvador Dali, *The Madonna*.
 Randall Davey, *Rainy Day at the Track*.
 Arthur B. Davies, *Tartessians*.
 Gladys Rockmore Davis, *Emma*.
 Stuart Davis, *Garage Lights*.
 Julio De Diego, *They Shall Sail the Seven Seas*.
 Adolf Dehn, *Threshing in Minnesota*.
 John S. de Martelly, *No More Mowing*.
 Angelo di Benedetto, *Haiti Post Office*.
 Maynard Dixon, *Desert—Southwest*.
 Arthur G. Dove, *Cars in Sleet Storm*.
 Guy Pene Du Bois, *Bal des Quatre Arts*.
 Philip Evergood, *Orderly Retreat*.
 Jerry Farnsworth, *The Spring Hat*.
 Ernest Fiene, *January*.
 Joseph Floch, *French Peasant*.
 David Fredenthal, *Mist in the Mountains*.
 William Glackens, *March Day—Washington Square*.
 Marshall Glasier, *The Old Tree*.
 Marion Greenwood, *Rehearsal for African Ballet*.
 William Gropper, *The Opposition*.
 George Grosz, *The Wanderer*.
 Louis Guglielmi, *An Odyssey for Moderns*.
 Lily Harmon, *Strawberry Soda*.
 Childe Hassam, *Avenue of the Allies*.
 John Edward Heliker, *Quiet Evening*.
 Robert Henri, *Fisherman's Boy*.
 Clarence Hinkle, *La Cumbre Peak*.
 Joseph Hirsch, *Guerrillas*.
 Alexander Hogue, *Avalanche by Wind*.
 Edward Hopper, *Cape Cod Evening*.

Peter Hurd, *Fourth of July*.
 Joe Jones, *Wheat Farmers*.
 Mervin Jules, *The Conductor*.
 Morris Kantor, *Tension*.
 Bernard Karfiol, *Two Sisters*.
 Hilde Kayn, *Sorrow*.
 Rockwell Kent, *Polar Expedition*.
 Frank Kleinholz, *Bravadoes*.
 Leon Kroll, *My Model*.
 Walt Kuhn, *Clown*.
 Yasuo Kuniyoshi, *Somebody Tore My Poster*.
 Doris Lee, *Arbor Day*.
 Julian Levi, *Preparing Nets*.
 Luigi Lucioni, *Trees and Mountains*.
 George Luks, *Cabby*.
 Dan Lutz, *The Golden Chariot*.
 Peppino Mangravite, *Celebration*.
 John Marin, *Marin Island, Small Point, Maine*.
 Reginald Marsh, *Wooden Horses*.
 David Stone Martin, *Lumbering*.
 Fletcher Martin, *The Embrace*.
 Henry Mattson, *The Bayou*.
 Frank Mechau, *Tom Kenney Comes Home*.
 Sigmund Menkes, *Peaches*.
 Kenneth Hayes Miller, *The Skaters*.
 George L. K. Morris, *House to House Fighting*.
 Dale Nichols, *Company for Supper*.
 Georgia O'Keeffe, *Jaw Bone and Fungus*.
 William C. Palmer, *Fish Story*.
 Waldo Peirce, *Alzira and Anna*.
 Robert Philipp, *Harriet*.
 Horace Pippin, *The Holy Mountain*.
 Hobson Pittman, *Studio Interior*.
 Abraham Rattner, *Interior*.
 Anton Refregier, *Let My People Go*.
 Etienne Ret, *Came Rosy-Fingered Dawn*.
 Umberto Romano, *The Knockout*.
 Samuel Rosenberg, *Out in the Night*.
 Doris Rosenthal, *By the Sea*.
 Andree Ruellan, *Market Hands*.
 Paul Sample, *Maple Sugaring in Vermont*.
 Howard B. Schleeter, *Pueblo*.
 Georges Schreiber, *Night Haul—Maine*.
 William S. Schwartz, *Near North Side—Chicago*.
 Zoltan Sepeschy, *Pod Gatherer*.
 Charles Sheeler, *Winter Window*.
 Millard Sheets, *The First-Born*.
 Everett Shinn, *Ballet*.
 Mitchell Siporin, *Night Piece*.
 John Sloan, *Chinese Restaurant*.
 Lawrence Beall Smith, *Corner In Carolina*.
 Raphael Soyer, *Window Shoppers*.
 Eugene Speicher, *Head of a Young Girl*.
 Francis Speight, *Tracks in Winter*.
 Jack Gage Stark, *Sulky Star*.
 Maurice Sterne, *Village Performance—Anticoli*.
 Frederic Taubes, *Portrait of a Painter*.
 Bradley Walker Tomlin, *To the Sea*.
 Frederick J. Waugh, *March—North Atlantic*.
 Max Weber, *Discourse*.
 Grant Wood, *Portrait of Nan*.
 Carl Wuermer, *Winter Solitude*.



JACK GAGE STARK



CHARLES BURCHFIELD



HOBSON PITTMAN



JOHN CARROLL



FREDERIC TAUBES



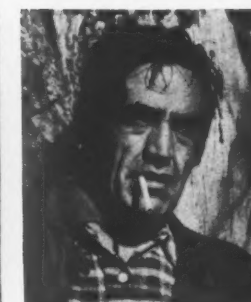
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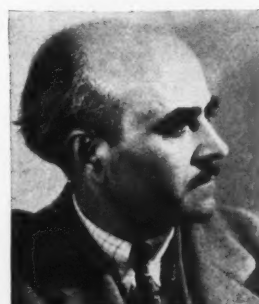
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DAN LUTZ



JULIO DE DIEGO



PEPPINO MANGRAVITE



ABRAHAM RATTNER



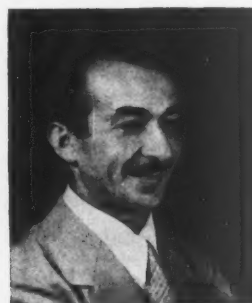
GEORGE GROSZ



MAX WEBER



SALVADOR DALI



LOUIS BOSA



JOSEPH HIRSCH



*Typical of the Variety in the
Britannica Collection Are the
Cuts on This Page*

Top left—*Interior* by Abraham Rattner. Top right—*Whitestone Bridge* by Ralston Crawford. Center—*March—North Atlantic* by Frederick Waugh. Bottom left—*Sorrow* by Hilde Kayn. Bottom right—*Head of a Young Girl* by Eugene Speicher.

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Gottlieb's Enigmas

IS IT TOO MUCH to ask of a reviewer of art exhibitions that he approach paintings subconsciously, the while remaining fully conscious of his responsibility to translate his "experience" into a comprehensible report? This question is raised by the increasing insistence of foreword writers these days that only through such an approach can one expect to realize certain artists' painted expressions. If the reviewer could go to the typewriter in the same subconscious state of mind in which he had addressed the exhibited pictures, his written report would doubtless be as "personal" as our modern artists strive to be. I just wonder how the reviewer's readers would like it!

Adolph Gottlieb's paintings, shown during March at the 67 Gallery, are called "profoundly enigmatic when most fully experienced" by Jon Stroup, who writes a foreword to the catalog. The report of a reviewer who followed the implied instructions and came out triumphant would be: "I get it! It's a complete mystery!"

But Gottlieb's 27 new paintings, when viewed quite consciously and objectively are handsome affairs. The new form he has adopted, one of symbolism frequently compartmentalized, as in the ancient pictograph form, serves him well as a vehicle for what he has to give, namely: fine color harmonies, gently seductive brushing of paint onto canvas, and exquisite balance. Much of his color is of the earth, clay, and mineral hues that came onto his palette in Arizona a number of years ago. Only, now that he paints scenes no more, substituting "enigmas" for natural objects, he is more keenly aware of balance, achieving it by placing carefully chosen color patches exactly, once the general design of the piece has been decided.

The key pictograph of the group is *Alphabet of Terror* from the green depths of which glow pearly whites and the mellow colors which describe his original alphabet characters. An illustration of exact balance is the blue painting, *Cerulean Bull*, which relies on the placement of small touches of red. Restful and persuasive are the arrangements: *Ancestral Portrait* and *The Watchers*.

A subconscious procedure is the only proper one for a searching artist who deals with the non-existent. But the writer must deal with the actuality of paintings wanting reviewing. The eventual owners of these lulling paintings will doubtless live more or less subconsciously with them, remaining peaceably unconcerned with solving the enigmas that lurk within the hard-won forms.—MAUDE RILEY.

The Dialist's Show

First showing by members of the new art group, The Dialist, is currently on view in New Jersey at the Montclair Art Museum through April 22. Members who are showing 55 oil paintings and 12 pieces of sculpture include Edward Garbely, Henry Gasser, Eugene Gauss, Matthew Gaddes, John R. Grabach, Frank P. Lavanco and Rudolph A. Voelcker.

April 1, 1945



Amazing Slope: VICTOR TISCHLER

Victor Tischler, Romantic from Vienna

VICTOR TISCHLER, whose paintings, drawings and watercolors are on view at the Knoedler Gallery, is an Austrian who studied and worked in Paris, and is now living in California. The neo-romantic character of his work reflects the years in Paris; the California scene is his principal theme; something of an early contact with the old Germanic School of landscape painting might be fancifully traced in his spirited style. Yet his work does not suggest influences as much as the fact of his finding the artistic symbols needed to convey his vivid conceptions.

Tischler's landscapes impress one as fantasy obtained by realism exaggerated to the nth degree to a strange poignancy. Towering pinnacles of rock crowding on each other turn from blue to pink; withered tree trunks seem to

writhe in agony; a winding path between lines of trees climbs a precipitous slope and becomes a mere shelf jutting out precariously above the abyss below. Yet all these extraordinary forms in their unexpected relations are held into a convincing impression by the skill of their spatial design.

Color is a great asset in this work; never strident or assertive, it sets the emotional key in its depth and subtle modulations, even the texture of the enveloping atmosphere seems to be almost a color. There are no violent contrasts of light and color; light and color are one.

In contrast with the landscapes are a number of portraits and figure pieces that have simplicity of presentment.

The drawings possess great facility. The delicacy and surety of the line and the imaginative rendering of the subjects reveal the complete accord of hand and mind attained by the artist. Many of them are faintly washed by color which lends substance to their contours. Some of them such as *End of the Day* have an old-master quality of suggestion rather than explicitness. A group of pastels and watercolors are further included in this large and arresting exhibition.

Many of the drawings shown were done while Tischler was in a concentration camp near Marseilles, and the paintings for which they were studies were taken by the governor of the camp. (Shown through April 7.)

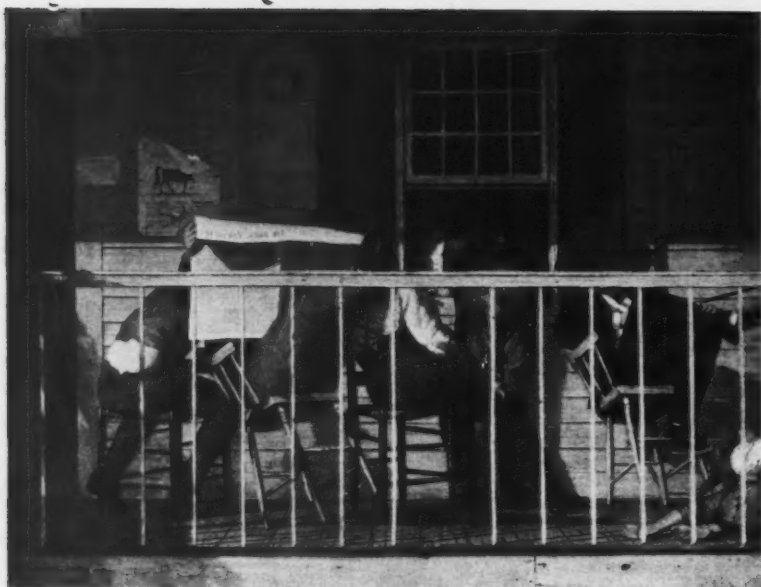
—MARGARET BREUNING.

Alphabet of Terror: ADOLPH GOTTLIEB
On View at the 67 Gallery



Bartlett in Colorado Springs

Fred S. Bartlett has returned to the Colorado Springs Fine Arts Center after an absence of a year and a half when he served in personnel work for the federal government in Denver. Bartlett, who was formerly curator of Fine Arts at the Denver Museum as well, will now act as curator of painting in Colorado Springs.



The True American: ENOCH WOOD PERRY

E. Wood Perry, Genre Painter, Rediscovered

ENOCH WOOD PERRY, a long-neglected American painter, is the latest "discovery" at the Harry Shaw Newman Gallery, which has acquired thirty of his canvases and is holding an exhibition of them through April. Special interest attaches to the occasion in that it is the first one-man showing of his works, although they were frequently exhibited at the National Academy and one was shown at the Philadelphia Exposition.

Like most 19th-century American artists, Perry studied in Europe, first under Leutze at Dusseldorf and then with Couture in Paris. Later he went to Rome and to Venice. Fortunately, no traces of Leutze are apparent in his work. Couture's influence may be discernible in the careful building up of the canvases, but Perry escaped the "well-painted bit" as well as the pseudo-classic frigidity of Couture.

The canvases shown are mostly *genre* pieces, forms solidly modelled and carefully defined, and skillfully placed in effective spatial relations. In some of the early paintings, there is a sharp contrast in the patterns of light and deep shadow as in *Firelight*, *The Blacksmith's Shop* and *The Vaccination*. In later work this marked chiaroscuro disappears and a soft diffusion of light takes its place.

Perry, born in 1831, lived and worked into the 20th century. His work indicates his appreciation of changing esthetics and his ability to absorb them into his own artistic language. The high finish and sharp definitions of the early canvases are far removed from the impressionistic patterning of light and shadow and shifting leaves in *The Grindstone*, or the loose handling of figures in *Looking at the Map*, while *The Red Barn*, with its thin pigment drawn over the canvas like a brush drawing, is a complete divergence from the carefully built up work of much of his paintings.

The Clock Doctor is an outstanding example of the artist's ability to subor-

dinate storytelling to picture making. The fine modelling of the old man's head and the investiture of the whole figure with a homely dignity as foil to the fresh charm of the young boy watching his work is no mean achievement. *The True American* would have delighted both Dickens or Mrs. Trollope, who both considered the typical American attitude was heels above head. But the ingenious composition with its verticals of porch railing and one horizontal bar framing the reading figures and their tilted chairs has more than humor to recommend it.

Perry painted many portraits. One shown here of the wood engraver and painter, William J. Linton, intent upon his work at his desk with the light from a window giving full illumination to his intent face, may indicate how successful he was in seizing characteristic gesture and mental habit in his sitters.

A word should be added as to the variety and appropriateness of the artist's color. In many of the large canvases forms are built up solidly with rich, resonant color of great purity. In others the gamut is lighter, as in *Coaching in the Country*, lending animation to the gay scene. In all the works color and light respond to the motive of the painting securing highly decorative effects. (Through April.)

—MARGARET BREUNING.

A Vanishing New England

On view at the Argent Galleries last fortnight were new oil and tempera pictures by Dorothy Eaton. The artist, who formerly studied with Kenneth Hayes Miller and Thomas Benton, paints the New England scene at such times as it is jammed with people—at a country auction, picnicing on the green and participating in church festivals.

These are detailed canvases which if found 500 years from now, will help historians recreate a vanished way of life.—J. K. R.

Abstract Annual

THE RIVERSIDE MUSEUM in New York is the site of the American Abstract Artists' exhibition open to the public every afternoon except Monday through April 15. The excellent hanging of the 102 paintings and three sculptures must be credited to director of the museum Vernon Porter. Although only two dozen of the 34 members are exhibiting this year, and although there are few big and ambitious canvases among those submitted, the effect is good, substantial, and most entertaining.

The women of the group have turned in some particularly witty pieces; but all the work seems good humored. Weightiness and self-consciousness, once a concomitant of all nameless "Compositions" and "Arrangements," have vanished with the coming of maturity for this school of painting. Abstractionists have introduced some very amusing variations to the main rules of the game and this results in more enjoyment for both players and spectators.

Certain pieces stand out in the four galleries given to the showing. And these are: George L. K. Morris' group of five paintings and two sculptures, placed as curtain-raisers to the exhibition, and setting a fine tone with their subdued and persuasive colors; a large composition in blacks, greys, tan and whites by Eleanor DeLaitre; Josef Albers' three panels that shift their perspective while you're watching!; Susie Frelinghuysen's one picture—a perfect, montaged arrangement; Nell Blaine's *Great White Creature*, a breath of surrealism amidst the prevailingly innocent atmosphere; Karl Knath's one very compelling composition, *Dusk* (a purple twilight); and Moholy-Nagy's *White Space Modulator*, incised and painted on both sides of a transparent glass pane in red, grey and white.

Less striking, but painted with the abandon associated with subject paintings are groups by Fanny Hillsmith (an amusing *Ballerina*); John von Wicht, who uses watercolor now; Joseph Meierhans, in brightly-colored watercolors of vivid hues; Alice Mason in two oils and a poetic pencil study; Harry Holtzman, who employs charcoal as one would paint; Werner Drewes is a medley of manners; Giorgio Cavallon in four bright and breezy compositions; Maurice Golubov whose three colorful pictures are seen as through a haze.

Charles B. Shaw is very evident in seven pictures representing quite a bit of experimentation along un-ruled lines. A. E. Gallatin is present also, this marking a sort of reunion for Morris, Gallatin and Shaw, a one-time triumvirate.

John Sennhauser painted two on parchment, pricing them \$2,000, which seems extraordinary but we had little to compare his pricing with as few bear such notations. We noted, however, that Fanny Hillsmith wants (or doesn't want) \$500 for an amusing little bit of nonsense on a crooked swatch of bur-lap, mounted on canvas. Slobodkina has framed one picture in snakeskin.

We regret the absence of the Greens, of Carl Holty, I. Rice Pereira and Jean Xceron, members whose pictures generally add elegance to these annuals.

—MAUDE RILEY.

Barnett's Expressions

IN HIS CURRENT SHOW at the Mortimer Levitt Galleries, Herbert Barnett proves his strength as a painter in the tradition of Cézanne, and as one who adds to that technique the vigor of highly personal expression. With a palette that is often brilliant he breaks up objects to reveal essential structure, but his abstractions are always based on formal necessity rather than a rebellious nihilism.

Although Barnett, who is director of the Worcester Museum Art School, shows both landscape and figure painting, he attains greater clarity in the latter group. One of the strongest expressions is *Woman Peeling an Orange*. Firm brush strokes delineate structure, while high-keyed color of the patterned tablecloth is reflected in the paler tones of the woman's dress. Other fine figure works are *Woman Writing*, less brilliant in tone but of equally uncompromising solidity, a flashing *Portrait of De Beaumont*, and the large picture, *Clown Resting*, which, with welcome originality, concentrates on the voluminous and challenging garb of the model instead of the laughter-tears psychology usually associated with the subject. It was purchased from the show by the Worcester Museum.

Remembered landscapes are *Bathers in a Brook*, wherein the small figures attain monumental solidity against the complex pattern of the woods, and *Granite Quarry*. Exhibition will continue through April 21.

—JUDITH KAYE REED.

National Academy Elects

The National Academy has elected thirteen new associate members. Painters so honored are Walter Emerson Baum, Charles Locke and Tosca Olinisky. New sculptor members are Boris Lovet-Lorski and Ruth Nickerson.

Elected in the field of graphic arts are Wallace Morgan, William Oberhardt, and Denys Wortman, while the chosen watercolorists are Warren Baumgartner, John W. McCoy 2d, Gertrude Schweitzer, Frederic Whitaker and John Alonzo Williams.

Woman Peeling an Orange: HERBERT BARNETT. On View at Levitt Gallery



Bass Rocks: JOSEPH DEMARTINI

Joseph DeMartini's Own Cape Ann

JOSEPH DEMARTINI is showing 17 paintings of recent date at the Macbeth Galleries this month (until April 21). It was a great comfort to find DeMartini staunch in the convictions that have brought him so constantly and unfalteringly into a position of importance among American artists. He is still painting quarries, Rockport Harbor and the strangely-cut coves and breakwaters that make Cape Ann anything you want to call it—from wild and windswept to warmly inviting.

These subjects have become a part of him, evidently, and this accounts for his growing mastery of them; also for his constancy. While other moderns turn in restlessness from one attack to another, DeMartini goes deeper into the development of his own way.

Many of the paintings in the present group are built of rock formations and the strong patterns he makes of them would be called abstractions were it not that rocks can credibly take just about any mass form. Perhaps that's why DeMartini likes them. With painting shadowed sides and strong dark lines where rocks meet the water, he can create a pattern of great strength without declaring for abstraction and without losing the romance of place which gives his paintings their greatest appeal. Who would not be touched by the blue shimmer and sparkle of the sea's surface in his *Rockport Harbor* or enchanted by the night glimmer of a white church steeple or a dead end road in the moonlight?

Yet the color and the sentiment are not the strength of these paintings for their construction lies strong beneath the nostalgia. *Cape Ann Rocks* is proof of this: a pile of dark brown rocks made full of the movement of life by suggestion, only. The rich tones in the rocks, pool and sky, and watery reflections in *Quarry*, and the flashing light in a coastal cleft in the little picture, *Bass Rocks*, make totally different pictures; while in *Sea, Rocks and Moon* the art-

ist becomes almost moonstruck himself and paints a tender pink in the midst of wave-washed big brown rocks.

This is not to neglect the several figure paintings shown, best of which is *Il Faro Restaurant* with its crisply outlined diners in a green interior. DeMartini shows also his best self portrait to date. There's really not a poor or a faltering painting in this entire group of canvases. A pleasure to see.

—MAUDE RILEY.

Pastels by Kenneth Bates

Recent pastels of flowers and landscapes by Kenneth Bates, at the Grand Central Galleries, 57th Street branch, all possess the beauty of decorative design that distinguishes his work. *Solitude*, forest depths with spindling young trees in heavy leafage and one bare old tree falling into decrepitude in the foreground, conveys an appreciable sense of remoteness and unbroken stillness. It becomes the symbol of nature's relentless growth and decay in terms of excellent composition.

Among the flower paintings, *Lilacs*, its purple and bluish-purple clusters seen in a vase near a window, is a happy arrangement. *Midsummer Night's Dream* with its variety of shapes and textures, divergences of linear direction and abundance of detail is a handsome canvas carefully unified.

Landscapes that convey a sense of mood and seasonal change, yet are supported soundly by a strong armature of design, are *Little Melody*; *Lingering Winter*; *Old Trees in the Sun*; *Postlude* and *Spring Song*.

—MARGARET BREUNING.

Fabri Sells 41

Print collectors acquired 41 etchings by Ralph Fabri at the Hungarian artist's exhibition, held at the Modern Art Studio (see Mar. 1 DIGEST). The etching, *Four Freedoms*, was bought from the show for presentation to President Roosevelt by an anonymous donor.

The Digest Interviews Hans Hofmann

IF IT WERE POSSIBLE to define as complex a personality as Hans Hofmann's in one word, that word would be independence. As man and artist he has witnessed a great aesthetic revolution, maintained his identity and emerged with a highly personal expression of his own. Vitally interested in the myriad facets of modern art, he has not allowed his development to be sidetracked by absorption in any one particular "school."

In his New York studio, surrounded by his latest canvases which he was readying for his forthcoming exhibition to be held at the 67 Gallery beginning April 2, Hofmann traced, for your interviewer, this revolution and its relationship to him. First paying tribute to his two early teachers: Michaelof, who later became court painter to the Bulgarian crown, and Willie Schwartz, who was a noted impressionist of Munich at the time, Hofmann said: "They had a humanizing rather than a technical or conceptional influence on me."

He then told of the first pulse beats of modernity in his native country and of his role in these beginnings, as an exhibitor. "There was an extremely active modern movement in Germany as early as 1893. It was known as the Secessionist Movement and was a development of impressionism. This group later split and Neo-Secessionism was born; it spread throughout Germany and I exhibited in Berlin with them."

In answer to a query as to when he had first made contact with the modern movement in Paris, he replied: "I was in Paris in 1903 when the movement began. I used to spend my evenings at the Ecole de la Grande Chamniere as a member of the sketch class. Matisse was also working there at that time. It was then I became acquainted with the cubist group and first met Braque, Delany, and Picasso."

Warming to his subject, Hofmann continued: "I have watched the modern movement during all of its subsequent stages. Picasso has been the outstanding personality and the dominating influence throughout its development." He then turned his attention to the four he considers the outstanding innovators of modern times: Mondrian, Kandinsky, Arp, and Miro, differentiating among them:

"Mondrian brought plastic art to ultimate purity, while Kandinsky sought new directions and might be called anti-plastic." When asked for a definition of "anti-plastic" Hofmann explained: "It is best described as a complete break with nature's objects and space." Continuing with Kandinsky: "His development reached heights in his later work. In his attempt to be non-objective he escaped into the realm of geometric phantasy. Arp, on the other hand, sought the source of formal creation, independent of naturalistic aspects by putting emphasis on shape's life. Miro, inspired by Klee to a high degree, was to carry this even further, relating and spacing these shapes to a sur-real expression."

That Hofmann regards himself more



Hans Hofmann. A
Drawing by Ben Wolf

or less in the role of free-thinking spectator, in this scheme of things, is indicated in his reply to a question as to where he placed himself. "I have sought my own formation and development and have followed this evolution only in a passive sense, primarily concerned with my own independent expression."—BEN WOLF.

Non-Objective Kappel

Hugh Kappel, whose paintings, watercolors and drawings are on view at the Feigl Galleries through April 4, is a German-born artist who studied with Eugen Spiro and later with Friesz and Grommaire in Paris. A citizen of the United States where he has lived since 1938, Kappel is now a non-objective painter, for in this school he has found "a new and adequate way to express his longing for pure forms and beauty of color."

As a non-objectivist he neither startles nor stupefies. Works like *Blue City* and *Configurations in Black and White* solve their color problems successfully, while abstract pictures *Portentous Meeting* and *Modern Bacchanal* achieve better orchestration of color and form than other works. A more notable picture, however, is *Still Life*, a semi-abstractness distinguished by its subtle color harmony. By way of relaxation, Kappel returns to an objective approach in his watercolors and drawings, many of which come off better than the more labored oils.—J. K. R.

Marguerite Castaing Exhibits

In accomplished academic vein are the paintings and drawings of Marguerite Castaing, on view at the Koetser Gallery through Apr. 11. Miss Castaing, who is the daughter of the noted French pastellist, Joseph Castaing, paints her adopted New England with appreciation of its picturesque qualities. We liked best *Long Island Seen From Round Hill* and *Mountains at Stockbridge*.

The pastel portraits and studies shown reveal excellent craftsmanship and appreciation of solid form, while the pen and ink drawings are executed with knowledge and persevering detail.

—J. K. R.

Genre by Bosa

A WELL DIGESTED social consciousness is indicated in the exhibition of recent paintings by Louis Bosa, at the Klee-man Galleries. The artist, whose *War Bride* is included in the Encyclopaedia Britannica Collection, feels a sympathy for his fellow man that is prevented from bogging down by a huge sense of humor. That he is capable of turning that humor on himself is amply demonstrated by the self portraits included in many of the figure compositions, as well as in several of the clown portraits to be seen. There is a subtle kinship between this artist and William Steig that is in no sense imitative on either's part. It has to do with a feeling about humanity coupled with a mutual insight into man's shy, almost furtive embarrassment.

Quarry, with its well balanced blues and greens and convincing figures leading into the canvas is noteworthy, as is *Sunday Morning*, a fine example of New York genre, depicting a woman reading her Sunday paper enroute while a neighbor nearby walks her dog. Humorously suggested figures of children on sleds and skates mark *Pilgrim's Hill*, which is topped off with a handsome dark grey sky repeated in a pond below.

A small study titled *The Dentist* is a tragicomic portrayal of the unequal struggle between doctor and patient, while *Spring on 9th Ave.* gives the feeling that the thoroughfare stretches to infinity. A portrait, *Theresa* seems a tongue-in-cheek variation of Holbein's *Erasmus*. *Head Man* is a macabre touch, displaying a gay party hat on a hog's head sans apple in its mouth. *Woodpecker* and *Winter in Pennsylvania* are exceedingly rich color notes. The exhibition will continue through April 28.

—BEN WOLF.

Bequeathed to Amherst

The major part of the art and historical treasures from the collection of the late Herbert L. Pratt has been bequeathed to Amherst College, according to a report in the *New York Times*. Outstanding in the collection is the famous Rotherwas Room which Pratt purchased from the Bodenham family in Great Britain thirty years ago for installation in his Long Island home. It is expected that the room will eventually be incorporated into a new art building on the Amherst campus.

Also included in the Pratt bequest are many early American and English portraits, all of his early American and English miniatures and silver. The Metropolitan Museum has first choice in the selection of Pratt's furniture collection, but the remainder will be given to Amherst.

Eight by Eight

Recent progress in American abstract art is being surveyed at the Philadelphia Museum where eight painters are represented by eight pictures, all executed since 1940. Exhibiting artists are Ilya Bolotowsky, Suzy Frelinghuysen, A. E. Gallatin, Alice Trumbull Mason, George L. K. Morris, A. D. F. Reinhardt, Charles G. Shaw and Esphyr Slobodkina.

Vigor of Ben-Zion

RUGGED, MODERN ART and the period home have been wed in a surprisingly harmonious fashion at interior designer Bertha Schaeffer's Gallery, where work by Ben-Zion is on view through April 14. Arranged in cooperation with the Buchholz Gallery, the exhibition is composed of recent paintings, varying in subject matter from decorative still-life to powerful war themes.

Most impressive work in the show is the large *De Profundis*, painted in memory of Nazi-massacred Jews. Done in brilliant primary colors balanced by the heavy black and white characteristic of this artist, the picture shows a mosaic of tortured heads revealed through strong line, and is reminiscent of Rouault without being derivative. *Cradle*, a bombed nursery room, has greater variety in color but, barren of human figures, is less strongly felt. *Job* is compelling through the impact of solid mass and telling line.

Unlike most of the artist's previous exhibitions, the majority of pictures do not deal with social or Jewish themes. *Hortense Monath at the Piano*, a delightful triangular composition in black and yellow-whites, has much of the charm of the French primitives. Sharing the quaintness but less successful is *Midsummer Night*, where stars fall heavily onto a porch without disturbing the sleeping house pet.—J. K. R.

Sibley Smith Debut

Sibley Smith is a first-time exhibitor and his misty watercolors showing at the Willard Galleries through April 14 are like vignettes of half-noted but long-remembered impressions of nature and nature's frightened creatures. Long legged herons and spotted frogs, sketchy little minnows and more meaty fishes, are outlined meltingly on wet paper.

Generally pale, but sometimes deep-toned washes spread with feathery edges and in the most successful instances form prettily poetic impressions. *Moonlit Sea* is little defined and there may be a shark churning in the disturbed waters. Whether or not, it's a most pleasing picture and so is *Yankee Church* with a tree, a road and a star. Feininger seems to be the main influence, if any is to be noted.

—MAUDE RILEY.

People of Costa Rica

Pachita Crespi, well known Costa Rican artist, flew to her native home last summer, returning to New York with a group of paintings which express in high, gay color the folklore and traditions of her people. They are on view at the Argent Galleries this past fortnight. Miss Crespi, who is the granddaughter of a former president of Costa Rica and niece of the founder of the United Fruit Company, received her art training here at the Art Students League under George Luks, Robert Henri and George Bridgman.

Joy in color—pure and bright—and delight in rhythmical pattern mark the paintings and sketches on exhibition. Miss Crespi is not a "primitive," sophisticated or natural, although she does strive to attain the spontaneity of such workers.—J. K. R.



Les Courses D'Auteuil: EDOUARD MANET

Cincinnati Acquires a Beautiful Manet

THE CINCINNATI ART MUSEUM recently announced the purchase of a small but characteristically beautiful painting, *Les Courses D'Auteuil* by Edouard Manet. The picture, which was purchased through the John J. Emery Fund, is an excellent example of the French artist's revolutionary style.

Manet, the precursor of Impressionism, was paradoxically considered a realistic painter in his day, for he depicted ordinary people pursuing their daily actions, using a swift drawing technique unfamiliar to his time. For this reason he never received general recognition during his lifetime, although artists like Cézanne and discerning writers and poets including Zola, Gautier, Baudelaire and Moore publicly defended him. Explaining the antagonism Manet's work aroused, George Moore wrote in his *Modern Painting*, after the artist's death at the age of 51:

"To understand Manet's genius the 19th century would have required ten years more than usual, for in Manet there is nothing but good painting, and there is nothing that the 19th century dislikes as much as good painting. . . . Death alone could accomplish the miracle of opening the public's eye to his merits. . . . Whatever he painted be-

came beautiful, his hand was dowered with the gift of quality, and there his art began and ended."

And Emile Zola, who also championed Cézanne, boldly told the public: "Manet possesses an exceptional temperament; he is endowed with an unusual vision. This exceptional quality, which makes you feel an antipathy towards him, is the very reason of his superiority. It raises him above those artists who are turning our imitative works, painted in accordance with a commonplace tradition. You admire them because they are commonplace like yourselves."

Despite the support of these distinguished men, Manet's work was never recognized by the official Salon.

Today we recognize his honesty as the expression of original creative power. Director Walter H. Siple of the Cincinnati Museum writes: "In our new painting are found those characteristics which set Manet apart . . . powerful expression of light and shade—a daring use of black, grey, ivory, and acid green with touches of blue, red and yellow; a complete lack of interest in what was recognized as important at that time—academic modeling, traditional subject matter, and romantic feeling."



The Crags: HENRY MATTSON

The Imaginative Charm of Henry Mattson

PAINTINGS by Henry Mattson, at the Rehn Gallery, include his familiar subjects—seascapes, a self-portrait, landscapes—but in some way more easily felt than defined, these pictures have grown in range of interest and authority.

Perhaps *The Crags* is the best example of this slight yet perceptible deviation from previous work. This landscape of soaring crags thickly studded with firs rises above a deep ravine from which a single, slender tremulous birch tree raises its head to the level of the overhanging rocks. The sharpness of the varied forms and their clear definition is a contrast to many of Mattson's landscapes which are often flooded with a misty color that obscures shapes and contours. If the scene is drawn from visual experience, or assembled from varied observations it scarcely matters for it retains the imaginative quality of recasting of reality that distinguishes

this artist's work, particularly in its patterns of light.

Among the seascapes, of course imaginary works, none is more impressive than *Lonely Sea*, tossing depths of lucent green and blue under an apocalyptic shaft of light falling from the sinister clouds above. It is extraordinary that an expanse of heaving water with no horizon's rim, no sail, no shore should hold so much interest. *Field Flowers*, crisp petals and sturdy stems in a casual arrangement, that suggests the unalterable opposition of wild flowers to be "arranged," is another interesting item of the showing.

Amish Man is a portrait of an old man with flowing beard, who fills one's conceptions of an old Hebrew prophet with his intense gaze, the broad hat, prescribed to his peculiar sect, adding an authoritative dignity to his severity. Royalty could scarcely possess more assured dignity.—MARGARET BREUNING.

Carol Blanchard's Nostalgic Vein of Fantasy

CAROL BLANCHARD is holding an exhibition of recent paintings at the Perls Gallery, which, in part, form a running commentary on her own experiences in a delicate vein of fantasy. She revives the memory of her childhood home, of confirmation, of painting by the sea, of her marriage, but in no realistic explicitness. Even the departure of her husband, the sculptor Dustin Rice, for war service is amusingly represented by a figure haphazardly seated in a cockle shell boat on a tossing sea, entitled *Boy in Boat*.

Miss Blanchard paints with oil glazes on a gesso ground which gives her work fluency of brushwork and richness of substance. Moreover, her figures possess an ease of unstudied gesture, an appropriateness of color and an imaginative design that render her personal imagery of a world half real, half fantastic, most appealing.

Vainglory, a young girl standing before a tall mirror in evident admiration

of her image, is finely handled in the placing of the figure and its reflection in the glass. The two girls in *Friendship*, standing on a beach with clothes and hat ribbons fluttering in the wind are invested with a quality of adolescent charm that is also felt in *Young Friend*.

The spontaneous gayety of the work mingled with a touch of nostalgic sadness give it a peculiar quality which the originality of the conceptions enhances. There is nothing forced in the fantasy, nothing which does not seem to reflect the quality of the artist's mind. The tender notes of reminiscence and sprightly humor are ably blended.

A few paintings are carried out in oil on paper in great richness of textures and emphasis on linear patterns. *Midnight at the Bal Masque*, with the figure in pink tights coyly removing her mask, is a pleasing combination of wit and good painting. The exhibition continues through April 28.

—MARGARET BREUNING.

Kalish Dies

MAX KALISH, well known Polish-born American sculptor, died in New York March 18 after a fortnight's illness. He was 54 years old.

The sculptor, whose statuettes of *Fifty Great Men of 1944* are now on view at the Smithsonian Institution, received his early art training at the Cleveland School of Art where he studied from 1906 to 1910. He later attended the National Academy school and worked under Paul Bartlett and M. Injalbert in Paris.

Twenty years ago Kalish had already achieved a reputation for his portrayals of American workmen. "Not religion or beauty but engineering and industry are moving the world, and the true artist must express himself in terms of his own age. . . . I have been developing the labor subject, the man who toils, and I find him as fine a subject, as graceful a pose as anything possessed by the Greeks, the Gothics or any of the other academic schools of the past," Kalish said this in an interview quoted in the *New York Times*.

Recently the sculptor had spent much time making small bronze portraits and his sitters included Lily Pons, Dr. John F. Erdmann, John Charles Thomas, Jonas Lie and Joseph P. Day. His statuettes of *Fifty Great Men of 1944* comprise likenesses of President Roosevelt, Frank Knox, Wendell Willkie, Raymond Clapper, General Marshall, Ernie Pyle and others. The *Times* reports that when the President sat for Kalish he noticed the artist had placed a vest on his bust and remarked, "I haven't worn a vest in twenty years." He laughed while Kalish removed the garment with a sweep of his thumb.

Among the important sculptures by Kalish are two portrayals of *The Make-up Man* in the Camden (N. J.) *Courier-Post* Building and *The New York Post* Building; a bronze figure of Christ, executed in Paris; the heroic figure of Lincoln, made in 1927 for the city of Cleveland, and works in public and private collections throughout the country. The sculptor was president of the Great Neck Art Association. Kalish leaves a widow and two sons.

Arrest of Time: CAROL BLANCHARD
On View at Perls Gallery



Frank London

FRANK MARSDEN LONDON, well-known painter and distinguished designer of stained glass, died March 17 in his New York home. He was 68 years old.

Born in North Carolina, London later came to New York to study art with Arthur Dow and William M. Chase. He soon became widely known for the windows he designed for churches throughout the country. His best known works in the East are his windows in the Belmont Chapel of New York's Cathedral of St. John the Divine.

It was not until the 1920s that London began to devote his time entirely to painting. Giving up his designing career, he moved to Paris where he remained for ten years. He held a one-man show there in 1926 and several more at the Montross Galleries when he returned to New York. Primarily a still life painter, London was an active member of the Woodstock Art Association, an early member of the original Whitney Studio Club and a member of the Federation of Modern Painters and Sculptors.

Surviving are his wife, Mrs. Augusta Johnson London; a son Frank M. London, Jr. and two brothers.



Rendezvous: ROBERT PHILIPP

Figures by Alice Tenney

Figure paintings by Alice Tenney, at the Passadoit Gallery, produce an impression of animation through their well-selected color and lively portrayal of forms that have both substance and vitality.

Egg and Spoon Race No. 2 is one of the most successful examples of the artist's ability to build up form with color and endow it with a sense of tensions. Races abound in these canvases. *Horse and Rider* is another in which intricate pattern of bodily rhythms is held to a harmonious coherence of design. There are, also, some admirable single figures. *Bobby*, a child standing in a crib with one little hand firmly clutching the rail; the recumbent figure in *Detective Story* and *Day Sleeper*, burrowing his ruddy face in the bed covers, are all imaginatively and convincingly rendered.

It is a somewhat uneven show, as is apt to be the case when the artist has not exhibited work in several years, but it is one of promise as well as of definite achievement in many of the works.

—MARGARET BREUNING.

Antique Fair a Success

A record-breaking attendance marked the one-week run of the National Antiques Show, held at Madison Square Garden, it was announced by Seymour Halpern Associates, directors of the exhibition at which sales totaled more than \$2,000,000.

Nearly all space for next year's Annual to be held at the Garden March 11-17, has already sold out.

Among the rare objects exhibited in the show was an ancient Russian gold and silver inlaid samovar. Valued at \$10,000, the luxurious teapot was awarded by Yorkshire, Ltd. to Gen. Courtney E. Hodges, first American commander to cross into Germany.

Interest in early Americana ran high.

Robert Philipp Exhibits in Chicago

FIRST ONE-MAN SHOW in the Associated American Artists' newly established Chicago galleries presents portraits and figure studies by Robert Philipp, now on view through April 7. Philipp, who is no newcomer to western gallery visitors, was Carnegie Visiting Professor at the University of Illinois two years ago and has served on juries for the Art Institute. Winner of the Institute's Gold Medal, Philipp is also represented in the Britannica collection by his painting of Helen Hayes in *Harriet*. Included in the many portraits which compose his present show are studies of his wife, Rochelle, who is his favorite model. The artist's other awards include the \$1,500 prize and silver medal of the Corcoran Gallery, first honorable mention at the Carnegie International; the Clark Prize and the Hallgarten Prize of the National Academy.

Davenport Acquires Philipp

First painting acquired by the Davenport Municipal Art Gallery under its new acquisition program is Robert Philipp's *Rendezvous*, presented by L. W. Ramsey, president of the board of trustees, it was announced by Elizabeth A. Moeller, director. The picture, which was purchased from the new Chicago branch of the Associated American Artists Gallery where it was displayed in the opening exhibition, was painted last year from a New York night club sketch. The artist's wife, Rochelle, posed for one of the figures in the composition. Philipp is currently holding a one-man show in Chicago's A.A.A. Gallery.

While the Davenport Gallery is a municipal venture with operating expenses borne by the city, the board of trustees has proposed a new sponsorship plan to help build its collection of contemporary American art. Under the

new system, those who make gifts—in cash or art objects—valued at \$1,000 will be elected life patrons of the gallery, as well as life members of the Friends of Art. "The new plan will enable donors to become adequately recognized and credited while they are at the same time making a gift to society," Miss Moeller stated.

Carlson Dies

JOHN F. CARLSON, landscape painter and pioneer settler of the Woodstock Art Colony, died Mar. 20 after a six-weeks' illness. He was 70 years old.

Carlson, who was born in Sweden but came to this country at the age of 11, founded his school of landscape painting in Woodstock in 1923, after conducting the Art Students League summer school for ten years. There his love of the woods found full expression. "I would rather be in the woods than any other place on earth," he said. "Trees are a lot like human beings . . . those who know them see all their whims; see their struggles, too, for nature will not allow them to run amuck, heedless of their neighbors; their individual propensities must conform to the cosmic laws within their own democracy. Thus there is a certain rhythm in a wood; a flow between parts, a give and take that is rigidly observed."

Carlson, whose works can be seen in the Corcoran Gallery, Carnegie Institute, Art Institute of Chicago, Britannica and other collections, was a member of the Salmagundi and National Arts Club and the American Water Color Society. He was the author of the popular text book, *Elementary Principles of Landscape Painting*. He leaves a widow, the former Margaret Goddard and three sons, Lt. (j.g.) David Carlson, Lt. Robert E. Carlson, and Pvt. Peter W. Carlson.

Sculpture by Barthe

SCULPTURES by Richmond Barthe, at the International Print Society, reveal how definitely the artist has grown both in breadth of conceptions and in his technical ability to express them with clarity and power.

Such sculpture escapes any suggestion of the model in its reflection of the artist's emotion before his subject; upon non-rhythmic material he has imposed rhythmic ideas by abstracting their most suggestive and harmonious contours. He is not obsessed by geometrical formulas, but, while preserving normal proportions, idealizes them to meet the requirements of his personal esthetic ideas.

Mary, a standing figure, is one of the most impressive pieces. It possesses a provocative contrast between the clearness of the contours and the soft fluency of the surfaces they bound. The harmony between the organization of the sculptural elements and the pure passion animating them is inescapable. It also affirms Baudelaire's dictum that all sculpture gives to human form something of the eternal.

In *Woman with Scythe* or *Boy with Flute* a sense of movement is achieved by the muscular tension of the figures in great beauty of subtle bodily modulations, which give an appreciable buoyancy without destroying the underlying solidity. The imaginative, arbitrary design transforms realism into a concentrated unified artistic conception, touched with eloquence and spontaneity.

Numerous portraits are included. They all display a psychological probing of surface appearances to find the inner life that has formed them, so that they become more intense than reality in their revelation of character. Realistic detail, necessary to good portraiture, has been finely observed and depicted, but there is no frittering away of generalized presentment by its insistence. The artist's sensibility and



Katharine Cornell: RICHMOND BARTHE

taste have given these portraits breadth and simplicity as well as vitality. *Merchant Marine*, *Vincenzo*, *Katharine Cornell*, *Eric Victor* might be cited as especially successful examples of this portraiture. (Until April 14.)

—MARGARET BREUNING.

Anna Meltzer in Jersey

The Plainfield Art Gallery is the current host for the traveling exhibition of New York character studies by Anna E. Meltzer, which has just returned from an extensive western tour. On view through April 15, the show contains 35 portraits, ranging from a study of the 57th Street violinmaker, Peterella, to the picture of a pretzel peddler depositing her earnings at a Delancy Street bank.

Miss Meltzer received her training at the Art Students League under Alexander Brook. Her most recent prize was the Bronze Medal awarded by the Audubon Artists in 1942 for *Gallery Visitors*.

Burchfield Explains

ALTHOUGH CHARLES BURCHFIELD has done about a dozen oil paintings, he is primarily known as one of America's most distinguished watercolorists, handling the lighter medium with a solid technique that has caused it to be said "no exhibition of oil paintings is complete without a watercolor by Burchfield." In this connection, it is interesting to quote from the *Carnegie Magazine* the artist's own words about his chosen medium of expression:

"My preference for watercolor is a natural one. To paint in watercolor is as natural to me as using a pencil, and presents no more difficulties than a pencil; whereas I always feel self-conscious when I use oil. I have to stop and think how I am going to apply the paint to canvas, which is a detriment to complete freedom of expression. It is like a speaker pausing in his talk to get just the right word. To me watercolor is so much more pliable, and quick. For instance, you decide that a whole passage is undesirable; you take a sponge and wipe it out in just a few seconds.

"Basically, the only difference between oil and watercolor is one of vehicle. Obviously dry-cake watercolors require a certain method of application to paper; but tube watercolors are the same as tube oils, except that gum arabic and glycerine are used with the pigments in place of oils or varnishes. Both are, in common practice, transferred to linen fibres, the one in the form of paper, the other as woven cloth. The fact that water is the thinning medium for watercolor, to my mind, makes it much easier to handle in all respects.

"Many authorities think that watercolors are more permanent than oils; whereas the general public mistakenly thinks of watercolor as a slightly less durable medium. There needs to be education carried on in this respect."

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News of Villon

FROM FRANCE comes a communication from Pvt. Laurence Steegmuller of the 101st Airborne Division in which he tells of an exhibition in Paris of the work of the abstractionist, Jacques Villon, and of another at the Galerie Vendome of Chagall's paintings. An article in *Figaro*, which states that Chagall is still in the United States but that it is not known what he has been painting, describes just what Villon is painting. Pvt. Steegmuller passes it on to us in translation:

"At the Galerie Louis Carré, Jacques Villon is exhibiting several of his recent canvases—a large enough number of landscapes, figures and still-lives to give a good indication of the character of his work.

"Jacques Villon's career has followed a rather curious course. Forty years ago an illustrator for various Montmartre newspapers, he has since sought, in almost complete solitude, to solve the problems of abstract painting with the result that he has become the leader of a new generation of painters, young artists who have followed him spontaneously.

"In his earlier years Villon devoted himself to the literal reproduction of objects; but later he came to feel that he could go further than that, put more of his own personality into the creation of a picture; and now it is through synthesis, through the recomposition of the object, that he seeks to give it a more expressive aspect. Since he is a gifted painter, his canvases are like colored symphonies charged with feeling.

"Outstanding in this exhibition are a large self-portrait in a symphony of red and green, such compositions as *Phedre et Hyppolite*, landscapes like *Les Trois Ordres*, or the charming harmony of blue, green and rose *Les Orangers*. This exhibition gives an excellent idea of the position which Jacques Villon occupies in contemporary French painting."



Mother and Child: LEO AMINO

Sculptured Magnesite

Leo Amino, whose sculptures in colored magnesite are currently being exhibited at the Bonestell Gallery through Apr. 7, is a young artist who believes that sculptors must become conscious of new, colored media resulting from scientific advances, rather than remain limited to traditional wood, stone and bronze materials. His present show is the result of nearly two years' experimentation with magnesite and as such presents many interesting technical achievements.

Working in semi-abstract fashion, Amino constructs his sculptures with emphasis on flowing rhythms, strongly designed. Some of his best works, like *Mother and Child* and *Wedlock*, achieve fine unity of form and content—the spiritual dependence of each of the two

figures supplemented by the plastic. Other exhibits are straight essays in abstract form and emphasize technical virtuosity. Amino, who won a reputation for his beautifully grained wood sculptures, manipulates magnesite so that the material is varied in hue and grain, and in his multiple-color works, colors are skillfully blended.—J. K. R.

Academicians in Chicago

Marking the 75th anniversary of one of Chicago's oldest fine arts show rooms, the Findlay Galleries are holding an exhibition of works by 26 members of the National Academy, on view through April 20. Three generations of Findlays have had close contact with the artists represented in the present show, whose purpose is "not only to call attention to the National Academy which through the years has remained the most coveted award which an American painter could achieve, but also to highlight some of the landscape, still-life, marine and figure painters whose work remains sturdy and rewarding regardless of the isms which may play over the scene in American art."

Included in the earlier group of academicians are Thomas Moran, Emil Carlsen, Elliott Daingerfield, Henry Ranger, William Merritt Chase and D. W. Tryon. Contemporary members represented are Hovsep Pushman, A. T. Hibbard, Harry Vincent, Guy Wiggins, Frederick Waugh and F. Ballard Williams.

An added attraction is a one-man display of watercolors by Clarence Carter.

Chinese Scholarship Winners

First pair to be granted a Chinese culture scholarship at the University of Chicago, under the auspices of the Chinese Ministry of Education, are Mr. and Mrs. LeRoy Davidson, Washington, D. C. Formerly assistant director of the Walker Art Center, Mr. Davidson is an analyst with the War Department; Mrs. Davidson is an art critic.



"Time of Change" 1944

Morris Graves

The first silk screen reproduction in full color of the work of Morris Graves. Done in the original format of 30 x 24, it sells for \$15.00.

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Drinking Fountain: STEPHEN CSOKA

Csoka Presents His Gentle Lyricism

THE GENTLE LYRICISM of Stephen Csoka is given full display in a large showing of recent paintings at the Contemporary Arts Gallery through Apr. 20. An artist who knows the sensuous appeal of pigment, Csoka is also a poet in his selection of subject matter. *Evensong*, a small but beautiful painting keynotes the exhibition for it is in those moments when the sky is neither bright nor dark that his figures—both animal and human—best escape from modern brutality into a peaceful, natural world.

The scene of many of the pictures is Huntington, L. I. *Released*, one of the most nostalgic works in the exhibition,

shows a group of red, white, brown and black horses enjoying their freedom under a beautifully painted white-streaked grey sky. In similar mood is *Long Island Pastures*, while *Exercise* is more roughly painted in quick lights and darks to suggest the thrill of the ride.

Other rewarding works are *Drinking Fountain*, a spirited canvas full of unexpected and delightful paint passages; *The Kite*, a vigorous landscape painting; the luscious floral pastel, *Yellow Pitcher*; and the nude *Easter Bonnet*, the last two sold from the show to a Canadian collector.—JUDITH KAYE REED.

Karl Knaths Comes Out of the Blue

KARL KNATHS might be said to have come out of a blue mood into which he threatened to become submerged. His new paintings at New Art Circle are resonantly full of new color, rich in hue, although kept low by the combination of complements within a picture.

Knaths' abstract forms grow more inanimate—by which I mean to remark the absence of persons or things in all but two canvases. He uses cylinders, dots and crosses; arcs and angles, rows of rounds that remind one of coins, and scored squares resembling tiles. What else but balance in shapes and colors is he after? Nothing in the titles leads one to the answer. But I found myself muttering: "Money Changers in the Temple" before the painting called *Cylinders*. For the red and green columnar construction and the yellow discs resembling various denominations of coins by their distribution seemed to create an interior of Egyptian or Assyrian flavor, dominated by rows and stacks of counted money.

Around the room that Knaths has taken over, are all kinds of green and

russet hues, red and purplish, gold and orange, creating most unusual color sensations. Each canvas is totally different from the next in conception—some of them going quite far into those sharply angular forms found in "non-objective painting" and one, called *Thick and Thin*, being actually a throw-back to cubism.

The only obvious still life, *Bennington Crock*, is an elegant arrangement of harvest pumpkin, apples, ears of corn, in natural colors made compelling by the severe abstraction into which the forms are composed and by the well-known Knaths twilight-purple in the background, complemented, as we have noted before, with pale yellow areas flooding the foreground like a light. *Bar Room* is more like Knaths' earlier work, dealing with figures although attempting no atmosphere of place.

This show announces a very definite change in direction for the Wisconsin artist who settled quite a while ago in the East where his work has been strongly championed for the last decade or more.—MAUDE RILEY.

Chris Ritter's Army

KANSAS-BORN artist Chris Ritter, now a private stationed at the Army Air Field, La Junta, Colo., has composed some fine sketches and paintings in watercolor of army life, on view this fortnight at the American-British Art Center. A good technician, Ritter has adopted a fluid method of working well-suited to his imaginative interpretations. He is also an eager experimenter in his medium and attains variety of textures through such unorthodox procedures as running a comb over a wet surface.

As a reporter, Ritter presents vivid studies of field life, although the 35 paintings exhibited are of uneven quality. He is best in the darkly dramatic pictures where form emerges slowly from the background through superimposed quick, sensitive drawing. Outstanding works in this group are *Days End*, the lonely *Patrol* and effective *Gas Mask Drill*, all three distinguished by subtle coloring.

A tendency toward abstraction is observed in the way Ritter breaks space into striking designs in some of the landscapes.—J. K. R.

Wallace B. Putnam

Wallace B. Putnam, a new name in the arts, is presented at the Bignou Galleries with fifteen paintings shown through April 7. Putnam uses some unusual shades of blue, mauve, brown and green-grey in flat backgrounds applied first. Then, with a determination, apparently, to put even less in a painting than Milton Avery would, he outlines the people or objects he would portray by squeezing pigment direct from the round nose of a paint tube, leaving big empty spaces of background unembellished. There is very little to look at.

Two landscapes have been done with the brush and are on the road towards what is called painting, although they, too, are touched with the static quality of the minimum statements that surround them. One little still life, *Flowers on Round Table*, once the background was dry, couldn't have taken more than 15 minutes to paint. *Girl and Goat* might have taken 20 and the still larger still life, *Fruit and Egg Cup*, could have ducked under the 20 minute line, too.—MAUDE RILEY.

Fellowship Awards

Presentation of a posthumous award for Private Harrison Gibbs was made to his wife by the Fellowship of the Pennsylvania Academy of Fine Arts for Gibbs' memorial group of sculpture, which won the Gold Medal.

Other prizewinners at the current Fellowship exhibition are Elizabeth Coyne, June Groff, Dorothy Van Loan and Ada C. Williamson, all four sharing the Harrison S. Morris prize for achievement in watercolor; Ramon Bermudez, Mary Audubon Post prize for sculpture; Ethel Ashton, honorably mentioned in the sculpture group; and Paul Wescott, honorably mentioned for the Gold Medal. All winners are members of the Fellowship which was founded in 1897.

Jackson Pollock

JACKSON POLLOCK is surely on easy terms with a paint box. As he whales into the mounds of pigment he must lay out on his palette, he seems to run into no resistance from the medium and no anxiety rears its head between the first flush of purpose and the ultimate achievement of it. But I feel a sort of belligerence in the partnership of paints and Pollock towards all other things—which includes the subject, and you and me. His paintings have to be taken one at a time. Complete readjustment must be made in turning from one to the next. So that the antagonism seems also to exist between paintings.

Therefore, this is not a comfortable roomful at Art of This Century where 13 oil paintings by Pollock hang through April 14. He makes much better impression in large group shows or big museum annuals for there, his aloofness from others and his assurance in painting that which would be only chaos in the hands of a timorous one, is compelling and impressive.

Four of his titles in this show include the word "night." But one may be bursting with fleshy color and gay movement while another is misty and made of writhing white lines on black, or black is the dominant note. A large lateral-panel named *There Were Seven in Eight*, a chaotic tangle of broad lines, wiry lines, threads and speckles of color on a white base, white paint being also pulled over the colors, is the zenith in sustained pattern. What it means, or intends, I've no idea. *Totem Lesson, 2*, which is in black, mainly, on green, is pretty definitely a description of explosion. In the other *Totem Lesson*, (number one) the totem characters are falling, too, but more meltingly. Further than this I cannot go in comments for I really don't get what it's all about.

—MAUDE RILEY.

Activity in Terre Haute

The Swope Art Gallery, Terre Haute, is currently celebrating its third anniversary with the exhibition, Hoosier Salon. Following that, the Gallery will open on April 1 an exhibition of the Washington Society of Artists from the Corcoran Gallery.

The museum also announces at this time the presentation of Hugh Breckenridge's *Farm House* by Mrs. Walker Schell. Other painting acquisitions during the past two years are: *The Freighter*, George Bellows; *Marine*, Howard Smith; *New York in Winter*, Johann Bertelson; *Lone Fisherman*, Emile Gruppe; *Meditation*, Walter Ufer; *East Wind*, William Thon; *Young Man Desires Position*, Gordon Samstag; *Canal*, Julius Delbos; *Coming into Port*, Antoinette Inglis; *Rainy Day Over Fishing Village*, C. Curry Bohm; and the widely exhibited *Nude in Interior* by Gladys Rockmore Davis.



Headless Horse Who Wants to Jump: YASUO KUNIYOSHI

Kuniyoshi's Newest

FIVE of the Kuniyoshi paintings in the present show at the Downtown Gallery were painted in the last three months, which seems rather remarkable in view of the fact that six years have elapsed since his last show of oils. There was a retrospective held for China Relief in 1941 and a show of small gouaches that year. Since then, Kuniyoshi has taken several envied prizes in museum shows, the biggest plum being the 1944 Carnegie Award.

The painting, *Room 110*, so honored by Carnegie, is included in the present show which continues thru April 25. Almost a mate for it is the big new *Headless Horse Who Wants to Jump*. The first is a still life stacked high and precariously before a glass door. The second is a rearing carousel horse placed before landscape. They both use crumpled paper and a bunch of grapes and much of the same color: the famed Kuniyoshi brown, a new icy blue, and crackling white. And their composition is basically the same. The *Headless Horse*, however, being set out of doors, is far more three-dimensional and the effect of enveloping atmosphere, however macabre, is real.

Other paintings of this year are a *Mother and Daughter* at a window in emotional embrace, a subject treated also in a drawing—something new for Kuniyoshi who has never before presented grief so indiscreetly. I like the sentiment of his mysterious ladies better. The one who watches and waits on a balcony, pale yellow arms ex-

tended, and *Suzanna* who draws the corner of her shawl across her face. One of his circus girls in sweater and tights, reading the news, is another arresting painting. Several smaller figure pieces, including one of himself *At Work* add to the display without adding to Kuniyoshi's stature. The same may be said of the *Nevadaville* landscape and the still life, *Broken Object*. I'll still take *Room 110* for the best thing Kuniyoshi has turned out in a very long while.

Five drawings in brush, pen and wash, one in two-color inks, are nice and remind that Kuniyoshi is a fine graphic artist.—MAUDE RILEY.

Levitt, Expressionist

Watercolors, expressionistic in approach, are to be seen in the forthcoming exhibition of the work of Alfred H. Levitt, at the Babcock Galleries beginning April 2nd. The artist was born in Russia 51 years ago, and this is his first one-man show. A former student of Hans Hofmann, Levitt seems to have absorbed much compositionally from this contact, yet maintaining a highly personal approach of his own. *Pidgeon Cove* and *Fishing Shacks* exploit nuances of blue and purple. *Lobsterman*, while lacking somewhat in definition of forms, still achieves a feeling of unity. *Quarry* successfully attains depth without destroying the two dimensionality of the picture plane.

Consistency in approach, lacking in some of the exhibited work, is present in a well handled picture titled, *Rocks and Sea*. A careful disposition of masses marks *Man in Boat*. Two studies of sea gulls demonstrate the artist's insight and are noteworthy for their economy of means. I felt an oversimplification, however, in the ease of the several flower pieces present.—BEN WOLF.

Isaacs From Seattle

From the West comes a group of paintings by the Seattle artist, Walter Isaacs, on view at the Passedoit Gallery through Apr. 14. Isaacs has been director of the University of Seattle's Art School since 1923; but, unlike other Western artists exhibiting recently, he is more at home in international than native art circles.

Most of the pictures available for viewing by press time were painted during the last three years and are in an idiom more derivative than personal. Modern French art from Cézanne through Picasso has been capably absorbed but the vigor of individualized expression is lacking.

As essays in less radical paths of abstraction, however, *Still Life with Pomgranate*, which achieves pleasant fresh color harmonies and stability of form, and *Conversation*, are successful. Two Washington landscapes, *Lake Washington Ferry Dock* and *Village, Lake Chelan*, also possess a lyric French charm.

—J. K. R.

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Coast of Maine: JOHN HELIKER

John Heliker, in Latest Work, Forges Ahead

ABOUT FIVE YEARS AGO the very youthful John Edward Heliker had his first exhibition of small oils and drawings at the Maynard Walker Gallery. It was full of promise. The following year he won first prize at Corcoran. In the meantime, his dark, strong, moody landscapes have appeared in group shows, been sold to public and private collections (including Britannica) and whetted the appetite of a steadily increasing and admiring public.

His current (until April 21) full dress exhibition at the Kraushaar Galleries more than fulfills existing expectations, and lays the foundation for many more. The show is surprisingly varied in subject, containing not only the more fa-

miliar landscapes (in several of which figures play an increasingly prominent role) but three still lifes that set and solve some pretty ambitious problems, an interior, and two arresting figure paintings. Deep, lustrous color, richly glazed and now considerably expanded in range, plays a very important part in these structural paintings. Heliker builds his form along with his pigment, manages to instill many of these simplified to semi-abstract canvases with a composure beyond his years.

The tiny, beautifully composed and jewel-like *Storm* carries an astonishingly emotional impact. *Spring Landscape* is full of tenderness and imagination. *Isle au Haut* and *Maine Coast*, which

in some ways puts one in mind of Hartley, catch the dramatic and ruggedly poetic spirit of the place. *Drift Wood*, the large *pièce de résistance* of the show, incorporates a still life, driftwood and a bouquet on the table in the foreground, and a landscape viewed through a window in the background, into as handsome a design and piece of painting as you would want to see.—JO GIBBS.

Costumes From China

COSTUMES FROM THE FORBIDDEN CITY form an exhibition at the Metropolitan Museum as exotic as the title suggests. Gold and silver embroidery, lustrous satins, stiff brocades and a wealth of intricate, decorative detail varied with unbroken surfaces of gorgeous fabric effect a breath-taking experience.

The chronological sequence of the galleries and the effective installation add to the impressiveness of the showing. The robes are placed at a convenient eye level upon supporting frames that suggest varying attitudes of the quondam wearers. It is as though there was a majesty of sweeping movement, a full diapason of ceremonial elegance revived unexpectedly in the midst of the haste of our modern living.

When one considers the looting, pillaging and burning which has taken place in the Forbidden City it seems impossible that so many exquisite relics of imperial splendor have survived. Moreover, one wonders at the remarkable preservation of the fabrics—even tenuous gauzes as well as more enduring materials—at the brilliance of the colors here grouped in such striking harmonies and contrasts.

It is impossible to comment in detail on this bewildering display. The skilled craftsmanship which has decorated these robes with the insignia of rank or the symbolism of religion is amazing in itself. The dragons, bats, cloud patterns, wave formations, butterflies, flowers as well as Buddhist symbols seem to be woven into the rich fabrics or delicately painted upon them. An unusual robe, among so many unusual ones, is the "peacock" robe, the entire ground covered with couched threads of silk around which are twisted filaments of peacock feathers.

Two especially noted groups are those of theatre costumes with their stiffened hems almost floating out in decorous gesture and the funerary robes grouped around a tomb, where under a cold, subdued light their muted tones appear to set them apart from the radiant color that distinguishes the majority of the exhibits.

A small room in which court jewelry is shown should not be missed, although it is somewhat tucked away. Aside from the workmanship and beauty of design of all the pieces, the splendor of the jades makes a special impression; the deep green pieces sparkle and glow like emeralds in a lavish profusion of ornament.—MARGARET BREUNING.

Independent Plans

The Society of Independent Artists reports that their regular Spring exhibition has been postponed until next fall because of lack of available exhibition space. Their 1944 Annual was held at the Fine Arts Society.

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Chronic Melancholy

AMONG the many "letters to the editor" inspired by the Pearson-Stuart debate comes the following rebuttal, for the right-wing, from Alphonse Bihr of Forest Hills, New York:

"I feel impelled to take issue with Ralph M. Pearson's article 'A Modern Viewpoint' in the February 15th issue.

"His definition of Modern Art leaves the impression that the further removed from realism art expression is, the better art it is. He makes you feel that any work of art reproducing nature realistically is neither Modern Art nor is it art at all. He plays fast and loose with classic definitions to justify 'Modern' licentiousness.

"The 'axioms' cited as being applicable to the modern movement are as old as art itself. There has never been a time when the contemporary forms of art expression were not 'Modern.' A better name for the present movement would seem to be 'Primitive.' Much of the work exhibited today could be credited to children or persons innocent of art training. Any exhibition of good craftsmanship seems to be considered 'decadent.' As long as we have 'free' expression of an inner vision, or feeling, it makes very little difference how the subject is represented. In fact, one need not have a subject at all. Meaningless forms, sometimes called 'doodles' are considered art. Caricatures and quick concepts of the subject are elevated to the level of finished art.

"The so-called 'Modern Movement' is a reflection of contemporary mental processes. We see the same disregard for honesty and integrity exhibited in our public life. The convenience of the moment dictates the course of action of many of our public servants.

"We can have no quarrel with progress. All human endeavor, including art expression, must forever move forward. The function of all the arts is to give harmonic expression to the inner feeling of man's soul. These feelings may vary in character according to the artist's mood. And here is where I disagree most emphatically with many of our contemporary painters and sculptors of the so-called 'Modern School,' including some of our critics.

"After making a tour of 57th Street at any time you cannot help but feel that most of our contemporary 'Moderns' are continuously in the doldrums. After an hour or so of being esthetically shocked to death you feel that judgment day must be near at hand. For these sophisticates there no longer is any joy in life.

"Why these nightmarish expressions of psychopathic mental attitudes, rendered in violent splashings of unrelated colors or mud-gutter browns, called by some critics 'rich' or 'juicy'? Why this deliberate distortion of beautiful form into ugly shapes? Why these mysterious symbols which no one, not even the artist who created them, can understand, much less explain? Why this chronic melancholy, down-in-the-gutter viewpoint of life? Surely not all of life is sordid, surely the world is not coming to an end just yet.

"It looks as if we needed another 'renaissance of the creative spirit' real soon, a rebirth of appreciation of true values and a healthier outlook on life."

Belmont Dissents

I. J. BELMONT, color-music painter and author of *The Modern Dilemma in Art*, writes the following "letter to the editor," taking issue with the prevalent comparison of Kandinsky's non-objective paintings and "pure" music, and Ralph M. Pearson's Feb. 1 DIGEST column. Mr. Belmont:

"With the passing away of Wassily Kandinsky, it is fitting even in the midst of eulogy, to say a few concrete words about this abstract and "non-objective" painter. His work is enthusiastically sponsored by leading galleries; books have been written about him.

"In respect to his life's effort which no doubt he undertook with great sincerity, and with due respect to his memory, I would like to question any clear-thinking person if there is anything in this world that is non-objective to human perception. Everything in this world is objective, even germs which one cannot see without mechanical aid, unless one wishes to consider objects as illusions or dreams. But we have to deal with facts as dictated by our senses and anything above that is futile to reason.

"The fact that Kandinsky employed geometric lines, cubes and circles in his presentation of art is obvious proof that his subject matter is objective.

"Painting without an object in mind is not an expression of imagination, imagination being based upon images. Without imagination there can be no art. Even in Kandinsky's limited art of geometrics he had to use some imagination, hence making his symbols quite objective indeed. I have seen children in their utter innocence standing before these so-called non-objective paintings and interpreting these symbols of the circle, square or cone into such objects as the moon, the box, or ice-cream cone! What does this prove? Only that these geometric forms are as objective and as meaningful as Nature meant them to be.

"I wish to comment on the quote

from Peggy Guggenheim's publication, *Art of This Century*, in relation to some of Kandinsky's theories about music and art, mentioned in the January 1 DIGEST. There is a gross incongruity in Kandinsky's assumption. A composition-symphony or sonata of absolute music, even though bearing no programmatic title and designated simply as First Symphony or Opus 22, is nevertheless a representation of the composer's inspiration through his imagination. Hence it is objective. And further, absolute music, when performed, plays upon the imagination of the auditor in various ways giving it objective experience.

"It may be interesting to clarify Kandinsky's stand on music and abstract painting. It is satisfactory to note that he admitted in his writings that abstract art cannot be explained in terms of music, the error which his critics and enthusiasts habitually make. I am anxious to expound this point.

"Music gives to the listener a greater scope for abstraction than painting. For music due to its form goes beyond the three-dimensional aspects of painting and may carry us even to a fourth or fifth dimension. If time is the fourth dimension according to scientists like Einstein and Ouspensky, then why cannot music, based upon time, be considered a fourth-dimensional art? Even one of further dimension because it embraces space, rhythm, etc.? Since Kandinsky's symbols are static, unvibrant and lacking the quality of fugation, how can his enthusiasts logically compare his work with music?

"To compare Kandinsky's art with music is as absurd as that often used comparison attributed to Goethe, 'Architecture is frozen music.' Music is fugitive. When it stops, it is no long music!"

Wengenroth Drawings

Drawings by the well-known lithographer, Stow Wengenroth, were recently featured at the De Young Museum in San Francisco.

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Mondrian Memorial

PIET MONDRIAN, born at Amersfoort, Holland, lived most of his life in Amsterdam and Paris, spent a year in London, 1939-'40, and then came to New York. He died here in February, 1944, at the age of 72. He had had one solo show at the Valentine Gallery, been oft included in modern painting groups and had been actively engaged in the social art life of this city, counting many artists his friends. Mondrian discovered Boogie Woogie music which delighted him and his last painting was touchingly named *Victory Boogie Woogie*, although it was not completed before his death.

A Mondrian Memorial Exhibition composed of 53 works opened at the Museum of Modern Art on March 21. The "Victory" painting hangs in the main hall in its unfinished state and in it can be discovered this one-of-a-kind artist's working method. The painting is a clutter, though a neat one, of paper patches, some of them pinned on, some taped on, in the primary colors to which he held. Red, blue and yellow rectangles and squares in the most elaborate pattern he ever essayed, had been moved and adjusted half-a-tape width at a time, some patches being enlarged or smallied down, or their colors interchanged in what appears an endless study. This large square canvas, hung on the diagonal, was first developed in grey and white in large blocked areas. Then smaller areas of color followed—the papers being used on harlequin bands like ribbons woven horizontally and vertically between the rectangular solids.

Those who have watched Mondrian at work attest to the stolid concentration and single-mindedness with which he stayed with each painting. The two Boogie Woogie canvases (one of them completed in 1943) were the climax of the most stringent discipline begun back in 1919 when Mondrian announced Neo-Plasticism as his faith, publishing soon afterwards his findings in the Amsterdam magazine, *De Stijl*. He sought to create a "valid equivalent of nature which is the true pictorial reality."

Mondrian was a solitary seeker. When the Cubists, in whom he was much interested, began to move on to abstraction and gradually to return to repre-



PIET MONDRIAN

sentation of natural objects, Mondrian concluded that they were not developing abstraction to its ultimate goal. So their paths parted. He found that the right angle was his own best tool of expression. Charcoal drawings of 1914, numbers 17 and 18 in the chronological study in the Museum show (he started painting landscape just like any Dutchman at the turn of the century), are his first uses of horizontal and vertical lines to the exclusion of any curves. They represent the ocean. The unlinked lines cross at frequent intervals. Later on, Mondrian felt that this created an effect as "restless" as Picasso's cubist paintings and he strove to find an "ideal calm."

What may appear empty canvases at this point, frigid and abstemious to the casual observer (the work of the 20s and 30s), are, on longer acquaintance, really remarkable paintings. No one can imitate them, no matter how simple seem the rules that direct them. For Mondrian was surely no less sincere and intense than Cézanne, another who notably cannot be copied and who painted searchingly and with concentrated reasoning, however painful and exacting. One cannot resist a smile, however, on coming upon the soberest canvas of all,

three black lines on a pure white ground, and find that its title is *Fox Trot*. An earlier *Fox Trot*, you will note, is much gayer. He felt his black and white compositions were "too far from reality," as quoted by Director Sweeney who writes for the Museum bulletin.

Mondrian's friends were accustomed to hear him say, in making a deliberate chess player move with a trial patch of color: "Don't you think it is too romantic here? Hadn't I better place it here?" Advice fell on deaf ears, of course, for Mondrian the bachelor, the artist of "quiet fanaticism," as Alfred Barr called him, knew what he wanted.

From the time he came to New York, Mondrian used color more freely. His *Trafalgar Square*, the largest canvas shown with the exception of the *Victory Boogie Woogie*, is quite gay in its rectangles of yellow, blue and red tucked into the spaces fenced in by bands of black and white. He worked on this one three years.

There are 23 lenders to the exhibition, including such well-known collectors as Walter Arensberg, Katherine Dreier, A. E. Gallatin, etc., and such institutions as Yale University, the Philadelphia Museum, Albright Art Gallery, the Miller Company, Art of This Century collection, and several dealers. Harry Holtzman, artist, owns 16 of the paintings shown and we learn that he was Mondrian's most constant admirer and guardian during his years in the U. S. A. Holtzman has written an introduction to a Wittenborn & Co. publication, soon to be released, which contains collected essays by Mondrian and for which Robert Motherwell has written a preface.

The Netherland-America foundation, founded in 1921, sponsors the memorial exhibition which will continue until May 13.—MAUDE RILEY.

Gift to Worcester

Harry Lane's painting, *Morning* has been presented to the Worcester Art Museum by Clarissa E. Wolcott and is now on view. A native New Yorker, Lane painted this semi-abstract impression at the resort, Jones Beach, L. I., in 1940. Featuring the simple outlines of a round, port-holed structure and row-boat in the foreground, the painting has only some distant bathers and an airplane to humanize the scene.

34

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Raskin Exhibits

JOSEPH RASKIN's paintings at the Associated American Artists' Galleries affirm decidedly that he has something to say and the technical resources to state it clearly and convincingly. Too many artists today possess technical accomplishment, but appear to have nothing to convey with it.

New England Coast is an ambitious performance that comes off handsomely. It is a large canvas with a great deal of detail. Uneven rocky heights covered at different levels with coarse grass and a melancholy cedar or two bent to the force of prevailing winds rise above a rushing, deep blue arm of the sea. Shapes and contours, mass and substance are ably rendered in this incisive design to which each detail contributes to its harmonious unity.

Fisherman's House, ramshackle in its guarding fence, with glimpses of pale luminous sky and tufts of sparse trees; *Sand Hills* in their amazing formation of cubes and rectangles of crumbling textures; *Village Street*, little leaning houses tumbling over each other; *Front Beach*, a stranded bit of shipwreck, are some of the striking landscapes that reveal that the artist is not only familiar with his subject, but further that his fine perception has selected the essentials needed to express its character.

Among the figure pieces, *Musicians* with its varied attitudes woven into even texture of design; the gay *Spring is Here*, and *Blouses*, a counter of alluring confections, are remarkable for the beauty of the delicate colors and translucency of fabrics, as well as for the pleasing relations of the figures. It is a large exhibition, but one of unfaltering accomplishment.

—MARGARET BREUNING.

Soldier in the Holy Land

You will search in vain for grim battle scenes in the exhibition of water-colors by Corporal Richard Gaige, currently on view at the Marquie Gallery. The painter, author of *Me and the Army*, spent fourteen months in the Holy Land sketching as staff artist correspondent for *Yank*, the Army's official magazine. The results of his observation, as shown here, are colorful and loosely treated impressions frequently reminiscent of the work of Raoul Dufy.

This soldier-artist is at ease with his medium and facility is demonstrated in all of the pictures on display. This is especially evident in his ability to suggest figures with a few deft brush strokes. *Grotto of the Nativity* is an excellent example of this skill and incorporates adroit suggestion of oriental detail. A diagonal compositional motif is employed to considerable advantage in *Oil Press*, *Isfahan*, while *Old Brick Kilns*, *Teheran* combines the artist's loose technique with a sense of mass.

—BEN WOLF.

Art and the United Nations

The M. H. De Young Memorial Museum has announced a special exhibition *Art of the United Nations*, to be held during the World Security Conference, meeting in San Francisco beginning April 25.

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Memorial to Schofield

A memorial exhibition of the work of W. Elmer Schofield is currently being held at the Grand Central Art Galleries in New York. The artist, elected to the National Academy as an Associate in 1902 and a full member in 1907, studied at the Pennsylvania Academy of the Fine Arts, completing his art training in Paris. Winner of many national awards, he spent many years abroad, principally in England where he maintained a home at Cornwall. Many of the canvases on view depict that country's landscape.

Particularly noted are: *The Harbor, Sunday*, outstanding for its intense blues, and the free impressionistic technique of *At the Cross Road. Springtime, Vale of Lanherne*, and *The Canyon, Tujana* are bright, competently brushed sketches, while *December Day* is a particularly vigorous snow scene. Purples are adroitly handled in *Village in Devon* and one feels a spring thaw is imminent in *Hill Country*. The exhibition will continue until April 7.—BEN WOLF.

Big Top Saga

If you don't like pink lemonade and can't stand the smell of popcorn, you can still enjoy the circus this month at the Arthur U. Newton Galleries where a series of 40 oils and a dozen gouaches by the Detroit artist, Robert A. Herzberg, will be exhibited from Apr. 10 to 21. The artist, who received his first professional notice 20 years ago when the sketches he made as a stagehand for Ethel Barrymore were published in a Philadelphia newspaper, spent last summer absorbing circus life with Ringling in Sarasota.

Illustrative paintings of elephants drinking, practicing, getting their feet manicured and even, so it says in the catalogue, gossiping; together with studies of camels, horses and other animals form some of the most colorful pictures in the exhibition. In his gouaches, Herzberg tends to become more abstract, taking advantage of the designs formed by the crossing spotlights, wires, ropes and poles. Altogether, the current show presents a most comprehensive saga of circus life.—J. K. R.

Singing Color

Emphasis is on the colors that bloom in the spring at the Modern Art Studio where flowers, landscapes and figure composition by seven artists present a bright show through Apr. 14. We particularly enjoyed Frank Ross' solidly organized, sensuously colored *Table in the Studio*, as well as his other still lifes; Arthur Silz' slightly heavy but still delightful *Busman's Holiday* (the Central Park Lake festive with rowing sailors); Edith Blum's pink child with doll *In The Springtime*, and *What is the News?* Emory Ladany's delicately romantic *Italian Village* and Heidi Lensen's sensitive nude.—J. K. R.

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APRIL 9 TO 21

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JONES

April 2 - 14

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April 2 - 14

ARGENT GALLERIES

42 West 57th St., N. Y.

Carvings by Mocharniuk

Seldom does a sculptor in wood demonstrate the feeling for his medium, its limitations and advantages, that Wharton Esherick has; but Nicholas Mocharniuk, in this reviewer's opinion, has run him a close race in an exhibition of his work at the RoKo Galleries.

Embrace is a happy result of this specialized "feeling." *Crucifixion* derives from our American Indian totem poles, while *The Struggle* stems directly from African sculpture. *Trinity* and *Metamorphosis* display a highly developed knowledge of how to abstract form. *Arpeggio* is adroitly balanced and cleverly punctuated by a series of circular concavities piercing its central form. The exhibition will continue through April 15.—BEN WOLF.

Coe and Others

At the Studio Guild, Baltimore artist Richard B. Coe is showing a series of paintings executed in egg tempera on gesso panels (through Apr. 5). With a palette limited often to two or three colors, Coe builds up his pleasant, sweeping rhythms of Southern landscape. We particularly liked *Poplars*, *Marshes* and *Way Station*. His city scenes, too, achieve vivid impression through skilled use of color.

Showing concurrently with Coe is a group exhibition composed of colorful South American watercolors by Metta Hills, oil florals by Alice Bevin, and other works by Freeda Neutra, Alice Hawkes, Eleanor Humphrey and Lucile Marshall.

Eighth Street Group

The Eighth Street Gallery is currently presenting a group show comprised of the work of the Eighth Street Gallery Art Association. Particularly noted are: two direct sketches by William Fisher titled, *The Old Fiddler* and *Jerry*; Angus McNaughton's warm, well composed entry, *Bronx Side Walks*; *White House*; *Old Tappan* and *The Letter*, by Arthur Tilgner, demonstrating his unquestionable facility. It would be interesting to see work by Tilgner of a more serious nature, employing his knowledge of paint to better advantage.

Other exhibitors include: Virginia Adolph, Frederick Branig, Katherine Lovell, Carrie Wieners, and Nell Witters.—BEN WOLF.

Boris Cramer Dies

Notice was received recently that the portrait painter, Boris Cramer, died last month in a small town near Moscow. He was 84 years old.

PAINTINGS • OBJECTS • PHOTOGRAPHS

MAN RAY

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Auction Calendar

April 5 and 6, Thursday and Friday afternoons. Parke-Bernet Galleries; Property of Mr. & Mrs. H. Adams Ashforth, the late Edward G. Kennedy, others: Chinese porcelain and pottery, bronzes, semi-precious mineral carvings, cloisonné enamels, ivory carvings; Japanese and Persian lacquer and metal work. Now on exhibition.

April 7, Saturday afternoon. Parke-Bernet Galleries; Property of Lucy L. Jenkins: Georgian silver including an important banqueting service and tea service by Paul Storr. Also English furniture and decorations. Now on exhibition.

April 10 and 11, Tuesday and Wednesday afternoons and evenings. Parke-Bernet Galleries; Library of the late Alfred B. Maclay: Five centuries of sport—hunting, racing, shooting, falconry, riding, cock-fighting, fox-hunting, coursing, angling and coaching. Rare American sporting periodicals and first editions in original parts. Exhibition from April 5.

April 12, Thursday afternoon. Parke-Bernet Galleries; Property of the estate of the late Edith P. Garland from the collection of the late Mr. & Mrs. H. P. Garland: Japanese prints by Hiroshige, Harunobu, Shunman, Sharaku, Kiyonaga, Hokusai, others. Exhibition from Apr. 6.

April 12, Thursday evening. Parke-Bernet Galleries; Property of J. K. Thannhauser: Modern French paintings and drawings, including works by Gauguin, Van Gogh, Manet, Cézanne, Matisse, Degas, Monet, Renoir, Picasso, Daumier, Derain, Couture, Delacroix, Bonnard, Vlaminck, Pissarro, Marie Laurencin, Gris, Sisley, Lurcat, Toulouse-Lautrec and works by other modern artists. Also an important Corot dated 1856. Bronzes by Degas and Maillol. Exhibition from April 7.

April 13 and 14, Friday and Saturday afternoons. Parke-Bernet Galleries; Property of the estate of the late Virginia M. Rosenthal. A magnificent collection of Louis XV and Louis XVI furniture featuring cabinetwork of the most illustrious ébénistes of the epoch, who executed orders for the Royal family and the nobility. Paintings of the French XVIII century school. Important French XVIII century sculptures. Fine objets d'art. Chinese porcelain. Silver. Porcelain. Glass. Books. Exhibition from Apr. 7.

April 16 and 17, Monday evening and Tuesday afternoon and evening. Parke-Bernet Galleries; Collection of the late John Gribbel: Books and manuscripts. Presidents: Signers, etc. A collection of 90 autograph letters and documents of famous American authors from the 17th-20th centuries. Important Franklin material. A remarkable William Penn autograph letter and extremely important Washington autograph letters. Exhibition from April 12.

April 18 and 19, Wednesday and Thursday evenings. Parke-Bernet Galleries; Collection of the late William H. Vanderbilt and the late Brigadier-General Cornelius Vanderbilt: Distinguished Barbizon paintings and genre works of the XIX century school inherited by the late Brigadier-General Cornelius Vanderbilt, formerly on exhibition at the Metropolitan Museum of Art, together with other important paintings, including works by Messonier, Boldini, Bouguereau, Barge, Alma-Tadema, Detaille, Rousseau, Bonheur, Knaus, Fortuny, Troyon, Millet, Dupre, Breton, Villegas, Isabey, Israels, Gerome, Lefebvre, Domingo, Delacroix, others.

April 19, 20, and 21, Thursday morning and afternoon, Friday through Saturday afternoons. Kende Galleries at Gimbel Brothers; Estate of the late Jules S. Bache: Furnishings and oil paintings removed from his residence at 814 Fifth Ave. Exhibition from April 14.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Picasso: <i>Buste De Femme</i> (P-B, Chrysler)	
Jacques Helft	\$3,100
Picasso: <i>Composition, Fond Vert Et Bleu</i> (P-B, Chrysler) Private Collector	2,700
Braque: <i>Still Life with Fruit</i> (P-B, Chrysler)	
Jacques Seligmann	2,700
Braque: <i>Still Life: Grapes</i> (P-B, Chrysler) Private Collector	2,700
Soutine: <i>Landscape</i> (P-B, Chrysler) Valentine Gallery	2,500
Daumier: <i>L'Attente A La Gare</i> (P-B, Chrysler) Private Collector	2,350
Manet: <i>Still Life</i> (P-B, Chrysler) Charles Sessler	2,100
Picasso: <i>Head Of A Woman</i> (P-B, Chrysler)	
Jacques Seligmann	1,900
Matisse: <i>Femme Assise Dans Un Fauteuil</i> (P-B, Chrysler) Jacques Helft	1,900
Matisse: <i>Tete De Femme</i> (P-B, Chrysler)	
New York Dealer	1,800
Mondrian: <i>Composition, 1936</i> (P-B, Chrysler) Private Collector	1,400

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Exhibition from April 7



Villa à Cagnes by RENOIR. In Thannhauser Sale at Parke-Bernet

Paintings and Furniture at Parke-Bernet

MODERN FRENCH art is again in the limelight at the Parke-Bernet Galleries where paintings, drawings and bronzes from the collection of the well-known European collector and dealer, J. K. Thannhauser, will go under the hammer on the evening of April 12.

Included in the sale of paintings are: Van Gogh's *Jeune Fille au Ruban Rouge* which was presented by the artist to Emile Bernard and was later in the collection of Ambroise Vollard; Gauguin's *Village sous la Neige*, one of the artist's last pictures, executed in Tahiti in 1903 and his earlier work, *A Venus*; Matisse's *Les Aubergines*, painted during his Fauve period, *Paysage: Collioure* and *Le Sentier des Champs*; Cézanne's *Route Tournante en Sous-Bois*, formerly in the collection of Camille Pissarro.

Also Picasso's *Les Amants*; Manet's *Jeune Femme aux Cheveux Tombant sur les Epaules*, a painting which was

The Sower by Millet, from the late William H. Vanderbilt's distinguished collection of 19th century Barbizon and genre works to be offered at public auction on the evenings of April 18 and 19 at the Parke-Bernet Galleries, N. Y.



illustrated in the photographic album of Manet's works by his wife, and the artist's *Nature Morte: Les Prunes*, at one time in the collection of the artist's friend, M. Pertuiset, together with the original bill of sale; Renoir's *Villa à Cagnes* and *Landscape with View of the Sea* from the Renoir atelier and *Still Life*; Monet's *Antibes et les Alpes Maritimes: Nymphéas*; Corot's *Campagne Romaine: Vallee Rocheuse avec un Troupeau de Porcs*; Couture's *Le Fauconnier* originally in the collection of Manet's friend, M. Faure, and *Damocles*; Delacroix's *Hare*; and Derain's *Still Life, Femme aux Cheveux Ouverts*.

Also scheduled for auction are watercolors, pastels, ink washes and prints. Bronzes include four Degas dancers and a Maillol *Nude*.

Following the Thannhauser sale is the collection of French 18th century furniture from the estate of the late Virginia M. Rosenthal (Mrs. Moritz Rosenthal) which will be auctioned on the afternoons of April 13 and 14 at 2 p.m. at the same galleries.

Outstanding among the furniture, dating from the Louis XV period are an inlaid *acajou* and tulipwood commode by Charles Topino; a commode with inlaid landscape scenes by Pierre Roussel; and a *bonheur du jour* inlaid with views of villages and trees, which displays the stamp of Christophe Wolff. Other outstanding items include inlaid boudoir writing tables signed by Roussel and Roger Vandercruse.

Among the major paintings in the sale are Lancret's *Scene from Les Indes Galantes*; a pair of pastoral watercolors by J. B. Huet; a portrait of Renée Anne Jacquette Guilemette Moulin de la Racinière, Madame d'Angot by Drouais; the portrait of Marquise d'Aumont, Duchesse de Piennes by Mme. Vigée-LeBrun; a pair of landscapes by Hubert Robert, *Paysage avec Cascade et Ruines* and *Paysage avec Bouvier et Cascade*, executed for a room in the St. Petersburg Stroganoff Palace; *Anne Coypel* by Van Loo; and *Femme Assise* by Renoir, from the artist's collection.

Both collections will be on exhibition from April 7.



Three Gosling Children by ROMNEY
At Kende Galleries

Bache Estate

YET ANOTHER FAMOUS COLLECTION will be dispersed under the hammer when the property—furnishings and oil paintings—of the late Jules S. Bache, who died in Palm Beach last year, will be sold at public auction in the Kende Galleries, Gimbel Brothers, during a period beginning April 19 and continuing through the 23rd. The nucleus of the property of this noted collector (including 62 paintings and three tapestries) which had been on view in semi-public fashion during the last years of the banker's life, is now, under the terms of the will, a part of the permanent collection of the Metropolitan Museum of Art where it is currently on view under the name of the "Bache Collection." All other pictures and art property formerly housed in the Bache mansion at 814 Fifth Avenue will be included in the public auction.

Important old master paintings to be sold the evening of April 23 are Giovanni Bellini's *Virgin and Child*; El Greco's *Portrait of a Man*; F. Lippi's *Madonna and Child*; Van Cleve's *Portrait of a Man*; Hans Baldung Grien's *Madonna and Child with Puttos*; Francois Clouet's *Portrait of Mlle. de Chabot*; Bartolommeo Vivarini's *Virgin and Child*; Bernardino Luini's *St. Agnes* and works by Florentino, Uytenael and others. All are reproduced, recorded or certified by such authorities as Dr. George Gronau, Roberto Longhi, Wilhelm Bode, August L. Mayer, Baron Von Hadeln, or Dr. Max Friedlander.

Included among the 18th century English portraits are George Romney's famous *Three Gosling Children* and his portrait of Sir Robert Strange and Sir Joshua Reynolds's *Portrait of Thomas Miller*. Other pictures include works by Choultsse, Zamacois, Mlle. Gerard, Charles Eisen and, by Turner, *The Pass of Faido: St. Gotthard*.

The furniture from the Bache mansion was brought to this country from all parts of the world and includes fine examples of English and French periods, together with an extensive collection of Georgian silver, and Gothic and Renaissance panels and embroideries and other treasures. Exhibition from Apr. 14.

April 1, 1945

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EXHIBITION FROM APRIL 7

A Modern Viewpoint

By RALPH M. PEARSON

On Confusion in Terminology

The purpose of this column is to restate and appraise the major contributions of the Modern Movement to Western art and to clarify as much as possible the extensive confusion in the public mind over both the terminology and the values involved. In previous articles I have tried to state and assess the contribution and values; it may now be well to consider some of the confusions, especially those growing out of the use of words.

It does not help to clarify an issue, by the way, when one party misquotes another and builds an argument on that misstatement—as Miss Stuart has done in three of her articles. On Feb. 1st she substituted the word "decoration" for my word "design." On March 1st she charged me with saying, "Design is the main motive of the Modern Movement and the chief aim of art." I did not make any such statement. On March 15th she repeated this misstatement.

Several of the words about which the most confusion centers are tradition, design, composition, naturalism and realism.

"Tradition" is a flexible term. It can cover different movements which flow back into history, or which existed in a certain period like the classic. The naturalistic tradition, the romantic, the design or the realistic, can all be segregated and traced forward or backward as they developed or waned. Hence this word merely requires an adjective before it to be definite in meaning.

The word "design" I have attempted to clarify, both in these articles and my books, where I deal with it, and other matters, much more exhaustively. "Composition" is related but different in that objects can be arranged or "composed" in a picture and then copied as

seen; whereas "design" implies a complete reorganization into a synthesis of all elements.

"Naturalism" and "realism" are key words and at the center of much current confusion. Naturalism means copying a subject as it is seen by the physical eyes with the accidents of actual light, shade, and environment in their surface aspects only, faithfully portrayed. The word "realism" admittedly overlaps this meaning. Here again, as with the word "design," we have to extend the literal dictionary definition in its sense of *real* or *actual* to imply that reality which is *beneath surface*. We have no other word in English to cover this essential or inner truth, as opposed to merely surface truth—unless we stretch this word "reality" to the deeper meaning.

The vital point is this: When an artist paints the essential truth of any subject he can and must change surface facts that get in his way, such as surface wrinkles in clothing, to reach the larger truth of a human body hidden under the clothes, or to achieve the basic truth of the form of a horse—as Phidias did in the frieze of the Parthenon. And with this freedom to change goes the related freedom to fuse subject into design of line, space, form—as also did Phidias design those same horses into rhythmic harmonies. Thus reality can be designed whereas naturalism cannot. And such design can be *functional* instead of stylized or abstract. The old masters of Europe designed their expressions of real people in this way; realism and design merged into a perfect whole. Naturalism is a decadent art because it lost this power which has been inherent in the great periods from the Primitive through the Renaissance, and is now reborn in the Modern.

When Miss Stuart says "Greek art was distinguished by naturalism in its first and best periods," (and I do not misquote her), she shows her blindness to functional design merged with reality which is the very essence of Greek art, before its decline into naturalism.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Indiana, Pa.

2ND ANNUAL COOPERATIVE ART EXHIBITION. Apr. 28-May 28. State Teachers College. Open to all artists. Media: oil and watercolor. Jury. Prizes of \$350. Entry fee \$2.00. Entry cards due Apr. 10. Work due Apr. 20. For further information write Orval Kipp, Director of Art Department, State Teachers College, Indiana, Pa.

Irvington, N. J.

12TH ANNUAL EXHIBITION OF IRVINGTON ART AND MUSEUM ASSOCIATION. Apr. 30-May 25. Irvington Art and Museum Association. Open to all artists. Media: oil, watercolor, black and white, sculpture. Jury. Prizes. Entry fee \$1.00. Entry cards due Apr. 18. Work due Apr. 18-20. For further information write Miss May E. Baillet, Secretary, Irvington Art and Museum Association, 1064 Clinton Avenue, Irvington 11, N. J.

Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY, INC., NATIONAL EXHIBITION. May 7-28. Jersey City Museum. Open to all artists. Prizes. Jury. Media: oil, sculpture, watercolor, pastels, gouache, black and white. Entry fee \$3.50 for non-members. Entries due Apr. 30. For further information and entry blanks write Ward Mount, 74 Sherman Pl., Jersey City, N. J.

Laguna Beach, Calif.

4TH NATIONAL PRINT AND DRAWING EXHIBITION. May 1-30. Laguna Beach Art Gallery. Open to all artists. Jury. Prizes. Entry cards available March 1. Entry cards due Apr. 20. Work due Apr. 25. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Gallery, Laguna Beach, Calif.

New York, N. Y.

53RD ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN

ARTISTS. April 21-May 19. National Academy of Design. Open to members of the Association. Media: oil, watercolor, black and white, sculpture, etc. Jury. Prizes. Work due April 11. For further information write Miss Josephine Droegge, Executive Secretary, Argent Galleries, 42 West 57th Street, New York 19, N. Y.

ALUMNI ASSOCIATION OF THE AMERICAN ACADEMY IN ROME. To May 14. Open to all artists in teams of not less than two and not more than four. Media: Architecture, landscape architecture, painting, sculpture. The purpose of the contest is a collaborative memorial to Dr. Elmer A. Sperry. Prizes totaling \$1,500. For further information write the American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

NATIONAL ART CLUB JUNIOR ARTIST'S EXHIBITION. May 2-30. National Arts Club, 15 Gramercy Park. Open to all artists under 35 years. All media and photographs. Jury. Prizes. Three entries permissible. Fee for non-members: \$1.00 for each entry accepted. Entry cards available March 15. Work due April 15. Out-of-town entries to be delivered to Budworth & Son, 424 West 52nd St., New York, N. Y.

AUDUBON ARTISTS FOURTH ANNUAL EXHIBITION. Sept. 25-Oct. 13. National Academy of Design. Open to all artists. Media: oil, watercolor, pastel, prints, drawings, and sculpture. Prizes totaling \$1,000. Entry fee \$3.00 for non-members, \$1.50 returned if entries are rejected. For further information write Michael M. Engel, Exhibition Chairman, 470 West 34th St., New York, N. Y.

Ridgewood, N. J.

"PORTRAIT OF RIDGEWOOD." 10TH ANNUAL EXHIBITION. May 19-June 10. Municipal Building. Open to all artists. Jury. Prizes totaling \$1,000. Media: oil, watercolor, black and white, murals. Subject matter must have some bearing on the village of Ridgewood. Entry fee \$3.00 for non-members. Entry cards due by Apr. 30. Work due May 11 & 12. For further information write Mrs. Robert D. Gartell, Secretary, 246 Mountain Ave., Ridgewood, N. J.

REGIONAL SHOWS

Albany, N. Y.

10TH REGIONAL EXHIBITION OF ARTISTS OF THE UPPER HUDSON. Apr. 25-June 2. Albany Institute of History and Art. Open to artists living within 100 miles of Albany. Media: oils, watercolors, pastels and sculpture not previously shown at the Institute. Jury. Purchase prize. No entry cards. Work due by April 14. For further

information write John Davis Hatch, Jr., Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Bristol, Va.

2ND ANNUAL REGIONAL EXHIBITION. May 8-29. Virginia Intermont College. Open to residents of Va., Tenn., D. C., N. C., W. Va., and Ky. Media: oil, watercolor. Jury. Prizes. Entry fee \$1.00. Entry cards due Apr. 10. Work due Apr. 24. For further information write Prof. C. Ernest Cooke, V. I. College, Bristol, Va.

Chicago, Ill.

49TH ANNUAL EXHIBITION. June 7-Aug. 19. Art Institute of Chicago. Open to artists in Chicago area. Media: all. Works must have been executed before Apr. 1, 1944. Jury. Prizes. Entry cards due Apr. 9. Work due Apr. 17-24. For further information write Daniel Catton Rich, Director of Fine Arts, The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago 3, Ill.

Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to all artists. Media: all. Entry fee \$1.50. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

Minneapolis, Minn.

SCULPTURE EXHIBITION. May 1-31. Walker Art Center. Open to sculptors with present or past residence in Minnesota, North and South Dakota, Iowa, Wisconsin. Media: all. Works must have been executed in past 5 years and never previously exhibited in Minnesota Sculpture Exhibition. No entry fee. Jury. Purchase prizes. For further information and entry cards write Miss Alice Dwyer, Walker Art Center, 1710 Lyndale Ave. S., Minneapolis 3, Minn.

Rochester, N. Y.

ANNUAL ROCHESTER FINGER LAKES EXHIBITION. Rochester Memorial Art Gallery. Open to artists of 19 counties in Western New York. Jury. Purchase prizes. No fees. Entry blanks due Apr. 21. Work due Apr. 23. For further information write Miss Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7, New York.

San Francisco, Calif.

1ST ANNUAL EXHIBITION OF OIL PAINTINGS. Apr. 15-May 7. Pent House Gallery. Open to California resident members of the American Artists Professional League. Media: oil. Canvases must be under 25x30 in size. Prizes of \$200. Work due Apr. 1-6. For further information write Pent House Gallery, 133 Geary St., San Francisco, Calif.

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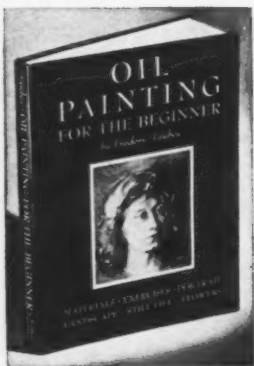
MASKS

By W. T. Benda

with an Introduction by
FRANK CROWNSHIELD

"... a mask is a weird, perfidious and singularly perplexing object. It has a place quite apart among things made by human hands. . . ." A charmingly written text by the master of mask-making is accompanied by reproductions of 77 of the famous Benda masks. There are maidens and morons; peacocks and plutocrats; goblins and goddesses; ruffians, rascals and rapscallions; simpletons, tatterdemalions and octogenarians. The author tells exactly how he makes his masks, and discusses practically every phase of this fascinating art. \$5.00

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•
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THE READERS COMMENT

Curious

SIR: In the *Strip Tease* in *New Jersey* by Reginald Marsh (your cover for March 15 issue) we can't fail to recognize Mr. Marsh's and Kenneth Hayes Miller's likenesses faithfully depicted in the lower left corner of the canvas. Mr. Marsh being the Corcoran prize winner, and Mr. Miller being the juror, we wonder how come. Just a coincidence?

—SHIRLEY B. ANDERSON, *New York*

Objects to Marsh

SIR: The March 15 DIGEST has a reproduction on the cover of a strip tease picture which has just received the Clark Prize at the Corcoran Gallery. The DIGEST says, "The jury made no mistake." I wish a poll might be made of the art lovers of the United States to see what proportion agree with you that "the jury made no mistake," and how many agree with me that this picture is one of the nastiest, most vulgarly brutal pieces of so-called art I have ever seen.

—ROBERT C. VOSE, *Boston*

Bored

SIR: You are right about the bores who lecture us on art—whether they harangue us over radio or leap from platform to platform in museums in the endeavor to convince us we "ought" to like the sort of art they are propagandizing.

Before this modernistic chaos, paintings were allowed to transmit their message through vision. And that is the way it should be. If it is good art, it will not have to be explained, blue-printed, insisted upon. It proves conclusively the artificiality of modernism. The whole thing is a colossal bore.

—HAYDEN WILLIS, *Savannah*

Their Blind Spot

SIR: May a layman get in on this Stuart-Pearson polemic? As my understanding of art is very limited, I will keep to myself my opinions on that score. But I do know something about language and have been able, therefore, to grasp what Ralph and Evelyn Marie are both driving at, and to see quite clearly their points of difference.

The thing that tickles me, however, is that while Ralph's articles reveal that he too understands what Evelyn Marie is driving at, her articles, on the other hand, show no comprehension at all of what Ralph is driving at. Standing on the sidelines, it looks to me as if Evelyn Marie (and Albert Sterner, too), judging by their articles in the March 1st issue, have a blind spot when it comes to Ralph's use of the term design. He has explained it so often and so patiently that even I understand it, but these two just can't seem to "get it."

—JAMES L. TAYLOR, *Hartford*

"Cultural! My Eye!"

SIR: Ralph M. Pearson calls Evelyn Marie Stuart "one of the most vocal and unashamed of the forces of negation." Pray tell me what has Miss Stuart to be ashamed of? Ashamed, for instance, of a lack of intelligence because she fails to "understand" those "cultural gains" of which the abortions of Max Weber are such shining examples? All that one needs to understand about Max Weber is that he doesn't know how to paint. Will Mr. Pearson put Miss Stuart's I. Q. down as minus because she happens to recognize this fact? "Cultural gains"! My eye!

—GEORGE F. WING, *Melrose, Mass.*

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Prints for Carnegie

THIRTY-TWO PRINTS by twenty-nine artists comprise the 4th annual gift of contemporary American prints presented by the Leisser Art Fund to the Carnegie Institute. In accordance with the new plan of the trustees to include work from both Americas, four of the prints are by Mexican artists. The fund, established in the will of Martin B. and Charles H. Leisser, has now contributed 119 prints in various media.

Five of the printmakers represented in the new gift—Louise Boyer, Sue Fuller, Robert Gwathmey, Sister Mary Francis Irvin and Wilfred A. Readio—are present or former Pittsburghers. A number of works in the gift appeared in the exhibition of Current American Prints held at the Institute last fall and were purchased from that show.

Included in the new accessions are works by: Alan Crane, Rockwell Kent, Dong Kingman, Yasuo Kuniyoshi, Ira Moskowitz, Jose Clemente Orozco, Leonard Pytlak, Readio, Diego Rivera and David Alfaro Siqueiros (lithographs); Jean Charlot (color lithograph); Gwathmey, Edward Landon, Guy Maccoy, Waldemar Neufeld, Pytlak and Harry Shokler (serigraphs); John Taylor Arms, Sue Fuller, Luigi Lucioni and Karnig Nalbandian (etchings).

Also prints by Emil Ganso, Gene Kloss and Claxton Byron Moulton (etching and aquatint); Will Barnett (aquatint); Louise Boyer (drypoint); Sister Mary and Adrian Troy (linoleum cuts); and Dorothy P. Lathrop and Clare Leighton (wood engravings).

Northwest Print Winners

The Seattle Art Museum announces the following nine purchase prize-winners in the 17th International Exhibition of Northwest Printmakers,

recently on view at the museum:

Isaac Friedlander for his woodcut, *Battle of the Warsaw Ghetto*; Gross-Bettelheim for his lithograph, *Movement of Lines*; Vincent La Badessa for his lithograph, *Fishermen, Sea Isle City*; Mauricio Lasansky for his print, *Doma*; Roderick Mead for his wood engraving, *The Wave and the Cliff*; Loraine Moore for her aquatint, *Choctaw*; Richard J. Prasch for his lithograph, *January Evening*; Charles F. Surendorf for his wood engraving, *Old Captain*; and Richard Zoellner for his lithograph, *Market Woman*.

Formerly an international print exhibition, the current show, like those of the past war years, has been necessarily limited to American artists. Other changes in the character of the exhibition are noted by Kenneth Callahan, director of the museum, who observes an increasing popularity in the etching and aquatint media and a great proportion of color prints, especially serigraphs.

Appeal of Spruance Prints

Benton Spruance is holding at the Rehn Galleries an exhibition of lithographs, which in a comparatively small listing have great variety of technical performance.

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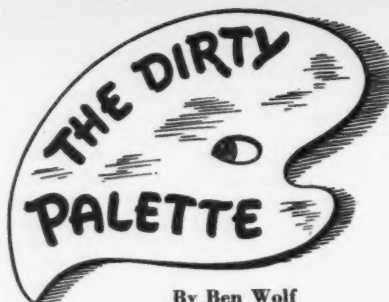
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By Ben Wolf

Well . . . it's here, Spring I mean. Infallible signs are to be found on every hand. It is becoming increasingly difficult to hold an intelligent, coherent conversation. Weak, listless smiles greet the most scintillating bon mot, and a certain editor answers questions of state with dissertations on dahlia bulbs. Artists are beginning to make inquiries as to whether or not that Cape Cod studio will be available again this year. Sketch boxes are being inventoried, and battle-scarred field easels are being readied for another summer's service with a few well-placed screws. Yours truly keeps making veiled references to Wellfleet, hinting to the editor that a sprinkling of sand wouldn't hurt *The Dirty Palette* in the least.

Identification Dept.

You can spot a clever lady
 From the realm of modern art
 For she wears a "Sandy" Calder
 As a badge, against her heart.
 In the grotto of the latest mode,
 She does her work so daring,
 Engrossed in her esthetic world
 An immobile she is wearing.

I had a somewhat unnerving experience in connection with the current exhibition, *European Artists in America*, at the Whitney Museum. A bewildered mother, tightly clenching her offspring's hand, was standing transfixed before an exceeding "modern" modern. Her Renoiresque daughter, aged about seven, laughed delightedly, and exclaimed in accents firm: "That's nice, Mummie." Mummie winced visibly. One could almost hear tomes on child psychology flapping their subconscious wings about the gallery as Mummie queried bravely: "Why do you like it, dear?" A weary little sigh preceded the pint-sized, incipient surrealist's answer. "Mummie," said she finally, "you wouldn't understand."

ceeded the pint-sized, incipient surrealist's answer. "Mummie," said she finally, "you wouldn't understand."

EASTER RABBIT DEPARTMENT . . . Margaret Kilburn of the 8th Street Galleries reports that a naval officer dropped in the other day with a commission to be executed. He wanted a picture painted of . . . "a bunny in a hand in a brain." What makes this anecdote even more fascinating is that, after some cross questioning, he revealed it was to be a birthday gift for his girl. . . . Please mention this column when applying for job . . . or better still, just say that Harvey sent you.



Frustration, Inc. # 3

The column's title seems to have come in for a bit of criticism, according to letters received here at the *DIGEST*. Some readers seem to disapprove of the connotations of the word, "dirty." All I can say in defense of the offending adjective is that a dirty palette has always had an especial meaning to me. The connecting link between paint tube and canvas, it has seen both pigmental heights and muddy depths. We clean our palettes, over and over . . . filled with lofty vows. Never, we declare, will we permit it to get in such a state again . . . only to find that in the excitement of subsequent creation, our careful planning has gone haywire once more. That's how we consider this *Dirty Palette*, but we'd like to hear further.

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Evelyn Marie Stuart Says:

The mental cruelty involved in dealing out disillusion makes one unpopular, but sooner or later we must face the facts of life. Therefore, it is with heavy heart that one takes up the task of enlightening those modernistic apologists who prate so wistfully about the "creative spirit," and design being innate in man, and "art the child of emotion." Alas, nothing is innate in man except hunger, thirst and sex—all else has been acquired through slow eons of bitter necessity. Design is no more innate in man than a plug-hat or a cane. Design evolved from the useful arts of weapon-making, pottery, basketry and the like. Man rose above the monkey because he had a longer thumb and a shorter tail, and he probably developed the thumb grabbing things to eat and lost the tail as he grew too heavy, from better eating, to hang from a tree. As to the fine art of picture making, which depended on the invention of drawing, it was purely mental in its origin. It began with pictures of the animals men hunted in the dawn age, probably as charts to show young hunters where to press home the spear. Pictorial fine art has been an intellectual pursuit ever since, and aesthetics a matter of conscious cerebration.

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News from Paris

FRANK R. PERLS, former art dealer, with galleries in both Hollywood and Paris prior to his induction into the Army in 1943, sends news from France of artists and galleries there, via the Los Angeles Times. He sums up his reaction to the art life in Paris in two words, "No Change." He found the Perls Galleries in the French capital occupied by a collaborator, who, proceeded to call him names. In Sgt. Perls' own words, "I called the police and it's all under control now."

A pilgrimage to Picasso's Rue des Grands-Augustins studio found the celebrated innovator at home. The soldier-dealer writes: "I asked him why he hadn't come to the United States in 1939, as our Ambassador had at that time tried to lure him to New York. He gave me a royal sweep with both arms, showing me his miserable studio, his small iron stove, his torn, faded green carpets, his (really) broken windows, his (really) broken chairs of no vintage, and asked, did I really think he could have left all that and lived in a skyscraper?"

Concerning Paris' 57th Street, the Rue la Boetie: "No. 21 used to house the gallery of Paul Rosenberg (now established in New York) who was Picasso's art dealer. Now we found the offices of the F. F. I. in there; they had taken it over from some anti-semitic publication the Germans had installed in Mr. Rosenberg's house. Across the street is Mr. Bignou; he too, has a gallery on 57th Street and has personally weathered the occupation well."

Mr. Bignou told Sgt. Perls that the artists who went to Germany on their notorious "good will trip" did so because of a promise that for each painter who went, a hundred French prisoners of war would be sent home. The promise was never fulfilled, and the only reward the artists—Vlaminck, Derain, Sezonac, Friesz, Despiau, Maillol—received was the shadow of collaboration on their names and reputations.

On Invasion Day, June 6, Pierre Durand-Ruel opened an exhibition of work by Dietz Edzard, well known anti-Nazi German artist, who had resided in Paris for years. All of the canvases were sold to Frenchmen. One week before the liberation of Paris, the Nazis impressed the artist, who is 54, into the German army. His wife, Suzanne Eisendieck, well known in California where she had painted portraits of Hollywood celebrities, is still in Paris.

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By JUDITH KAYE REED

How to Look at a Picture

"Painting and Painters: How to Look at a Picture—from Giotto to Chagall," by Lionello Venturi. Foreword by Booth Tarkington. New York: Charles Scribner's Sons. 1945. 250 pp. of text and 53 full-page reproductions in black and white. \$3.50.

The third publication since the arrival of the noted art critic and scholar in this country in 1931 (he published more than a score of books in Europe) is both an analytical introduction to the history of art and a statement of a critical credo. Serving both purposes is his selection of 50 representative paintings (reproduced and discussed in detail) through which he traces the development of art from Giotto through the Renaissance, luminous realism, and illustration, to the impressionists, fauves, cubists and surrealists. Intended as a "primer of culture," readers should find this book one of the clearest guides lighting a chaotic art world.

Venturi's approach to criticism smacks little of dogmatism for he does not believe in arbitrary definitions nor set inelastic standards. The personality of the artist as a painter is, for him, the only point of discussion: "If the artist's free imagination overwhelms his ideologic purposes, his bowing to fixed laws, his learned technique, then he is an artist, and his result will be a work of art."

Similarly, there can be no definition of good or bad technique. The only criterion is that of suitability. To determine a work art or failure, is to measure the synthesis of content (as distinguished from subject matter) and form. This is Venturi's only insistence and a good one. He rails at critics—classical and contemporary—who stress one aspect of painting, for example, plasticity, to the exclusion of all others. "To detach the subject matter, the content or physical elements of form, line plasticity, and color from the whole of a painting means to destroy the work of art. The unity of all these elements means artistic life; their separation is, for all elements, artistic death."

An ardent liberal, Venturi came to America after resigning his chair at the University of Turin. Word has come that he has been recalled by the Italian government to an even more important post at the University of Rome.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art Apr. 4-22: Artists of Albany Area.

ALBUQUERQUE, N. M.
University of New Mexico To Apr. 12: Paintings by Hilaire Hiler; To May 10: Artists of New Mexico.

ANDOVER, MASS.
Addison Gallery of American Art To Apr. 23: Drawings by Pavel Tchelitchew.

ATHENS, GA.
University of Georgia, Department of Art To Apr. 12: Florida Gulf Coast Group Exhibition.

ATHENS, OHIO
Edwin Watts Chubb Gallery To Apr. 15: Paintings by Helene Samuel.

BOSTON, MASS.
Copley Society of Boston Apr. 9-27: Paintings by Ives Gammell.

Doll and Richards To Apr. 7: Paintings by Henry Perkins.

Guild of Boston Artists Apr. 9-21: Memorial Exhibition of Ralph W. Gray.

Robert C. Vose Galleries To Apr. 14: Paintings by Harold Rotenberg.

Today's Art Gallery Apr. 2-May 5: Paintings by Lopez Rey.

BUFFALO, N. Y.
Albright Art Gallery Apr. 4-25: Paintings by Patteran.

CAMBRIDGE, MASS.
Fogg Museum To Apr. 15: Lithographs by Grant Wood and Thomas Benton.

CHICAGO, ILL.
A. Ackerman Galleries To Apr. 21: Watercolors by Roy Mason.

Associated American Artists Galleries To Apr. 7: Paintings by Robert Philipp; Apr. 9-30: Group Exhibition by Members.

Findlay Galleries To Apr. 20: National Academy Painters; Watercolors by Clarence Carter.

Pokrass Galleries To Apr. 15: Paintings by Copeland Burg and Constantine Ponzialis.

CINCINNATI, OHIO
Cincinnati Art Museum To Apr. 8: Contemporary American Painting; Works by Louis Pohl; Apr. 7-May 6: Prints and Drawings by Cincinnati Artists; American Color Prints.

Taft Museum Apr. 1-22: Ohio Watercolor Society Annual Exhibition.

CLEARWATER, FLA.
Clearwater Art Museum To Apr. 7: American and European Watercolors.

CLEVELAND, OHIO
Cleveland Museum of Art To Apr. 10: Portrait of America.

COLUMBUS, OHIO
Gallery of Fine Arts Apr. 1-7: Modern Painters as Sculptors; Apr. 4-30: Paintings by Lily Cushing.

DALLAS, TEX.
Museum of Fine Arts To Apr. 6: Paintings by Florence McClung; To Apr. 17: Prints by Josef Imhof; To Apr. 25: Dallas Allied Arts Exhibition; Apr. 8-May 4: Paintings by Charles T. Bowling.

DAYTON, OHIO
Dayton Art Institute Apr.: Paintings by Joe Jones.

DENVER, COLO.
Denver Art Museum To Apr. 9: Italian Masters; To Apr. 10: Chinese Buddhist Sculpture.

EAST ORANGE, N. J.
Art Center of The Oranges Apr. 9-May 14: Annual Exhibition.

ENGLEWOOD, N. J.
Englewood Art Gallery To Apr. 11: Paintings by Edmund C. Vrey.

FITCHBURG, MASS.
Fitchburg Art Center To Apr. 9: Paintings by Pvt. Harvey W. Kidder.

GREEN BAY, WISC.
Neville Public Museum Apr. 1-30: Group Exhibition.

HONOLULU, HAWAII
Honolulu Art Association Apr.: Modern, Mediterranean and Renaissance Art.

HOUSTON, TEX.
Museum of Fine Arts Apr. 8-29: Strasse Collection.

INDIANAPOLIS, IND.
John Herron Art Institute To Apr. 29: Russian Icons.

KANSAS CITY, MO.
William Rockhill Nelson Gallery Apr.: Six Contemporary American Painters.

KINGSTON, R. I.
Rhode Island State College Apr. 13-27: Ancestral Sources of Modern Painting.

LOS ANGELES, CALIF.
Dalzell Hatfield Galleries Apr.: Contemporary Paintings.

Los Angeles County Museum To Apr. 22: Biennial Exhibition of Drawings by American Artists; Apr. 3-29: Paintings by Emery Geller; Apr. 5-29: The Army at War.

Municipal Art Commission Apr.: Sanity in Art Exhibition.

Stendahl Art Galleries Apr.: S. McDonald Wright.

Francis Taylor Galleries Apr. 3-May 5: Paintings by Angna Enters.

James Vigevano Galleries Apr.: Marc Chagall.

MANCHESTER, N. H.
Currier Gallery of Art Apr.: Paintings by Frederic Taubes; Watercolors by James Fitzgerald and Maria Kostyshak.

NORWICH, CONN.
Slater Memorial Museum Apr. 5-30: Graphic Art Exhibition.

MEMPHIS, TENN.
Brooks Memorial Art Gallery Apr. 12-May 1: Paintings by Maud Mason.

MILWAUKEE, WISC.
Milwaukee Art Institute To Apr. 29: Annual Exhibition of Wisconsin Art.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts To Apr. 15: Durer; To Apr. 17: Sculpture by John Rood.

University Gallery, University of Minnesota To Apr. 7: Old Masters.

MONTCLAIR, N. J.
Montclair Art Museum Apr. 1-22: Paintings by the Dialists.

NEWARK, N. J.
Artists of Today To Apr. 7: Driftwood Sculpture by Charles Milbauer; Apr. 9-21: Paintings by Mildred Marlo.

Newark Museum Apr.: Elements of Design.

NEW LONDON, CONN.
Lyman Allyn Museum To Apr. 23: "Men of the Tile Club."

NEW ORLEANS, LA.
Arts and Crafts Club To Apr. 6: Paintings by Will Henry Stevens.

NORTHAMPTON, MASS.
Smith College Museum of Art Apr. 9-30: "Are Clothes Modern?"

OKLAHOMA CITY, OKLA.
Oklahoma Art Center Apr. 10-26: Hatch Collection of Drawings.

PASADENA, CALIF.
Pasadena Art Institute To Apr. 15: Annual Exhibition of Pasadena Society of Artists.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts Apr. 3-29: Paintings by Daniel Garber.

Art Alliance To Apr. 8: Sculpture by Mitzel Solomon; To Apr. 15: Flower Paintings; Paintings by Abraham Rattner; Apr. 10-May 6: Howard B. Schleeter.

Philadelphia Museum of Art To Apr. 8: The Art of America.

The Print Club Apr. 6-20: Annual Exhibition of American Etching.

SAN FRANCISCO, CALIF.
Pent-House Gallery Apr.: Contemporary California Artists.

San Francisco Museum of Art To Apr. 8: Abstractions by H. Bertola; Army Art; Picasso.

ST. LOUIS, MO.
City Art Museum To Apr. 15: 20th Century French Painting.

SPRINGFIELD, MASS.
Springfield Museum of Fine Arts To Apr. 13: Paintings by Thomas Eakins.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts To Apr. 29: Associated Artists of Syracuse.

TACOMA, WASH.
College of Puget Sound Apr. 8-29: Annual Exhibition of Artists of Southwest Washington; Latin-American Painters.

TERRE HAUTE, IND.
Swope Art Gallery Apr.: Anniversary Exhibition; Apr. 1-25: Etchings by L. O. Griffith and Evelynne Mess; Watercolors by Edward Williams and C. Curry Bohm.

TULSA, OKLA.
Philbrook Art Museum Apr. 1-30: Paintings by Siqueiros, Rivera and Orozco; American Fantasts; Sculpture by Bruno Mankowski; Paintings by Mary McCrae.

WASHINGTON, D. C.
Arts Club Apr. 1-29: Landscape Club of Washington Annual Exhibition.

Corcoran Gallery To Apr. 29: 19th Biennial.

National Gallery, Smithsonian Institution To Apr. 8: Etchings of Paris by Lester G. Hornby.

Phillips Memorial Gallery To Apr. 17: Paintings by Benjamin Kopman; To Apr. 30: Paintings by Bonnard.

WEST PALM BEACH, FLA.
Norton Gallery and School of Art Apr. 6-15: Contemporary American Paintings.

WOODSTOCK, N. Y.
Rudolph Galleries Apr.: Group Exhibition of Small Paintings.

WORCESTER, MASS.
Worcester Art Museum To Apr. 29: Modern Drawings.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) Apr. 2-14: Paintings by M. Louengrund.

N. M. Acquavella (38E57) Apr.: Old Masters.

H. V. Allison & Co. (32E57) Apr.: Etchings.

American-British Art Center (44W 56) Apr. 6-7-8: Play School Benefit Exhibition; Apr. 9-21: Paintings by Wolfgang Roth.

Argent Galleries (42W57) Apr. 2-14: Watercolors by Eve Clendenin; Paintings by Nell Choute Jones.

Artist Associates (138W15) Apr. 9-28: Members' Exhibition.

Art of This Century (30W57) To Apr. 14: Paintings by Jackson Pollock.

Associated American Artists (711 Fifth at 56) To Apr. 14: Paintings by Joseph Raskin.

Babecek Gallery (38E57) Apr. 2-14: Watercolors by Alfred H. Levitt.

Barzansky Galleries (664 Madison at 61) Apr. 9-30: Landscapes.

Bignou Gallery (32E57) To Apr. 7: Paintings by W. E. Putnam; Apr. 10-28: Paintings by Gluckmann.

Bonestell Gallery (18E57) To Apr. 7: Sculpture by Amino.

Mortimer Brandt Gallery (15E57) Apr.: 34 Portraits.

Brooklyn Museum (Eastern Parkway) To Apr. 15: Recent Acquisitions; To Apr. 29: Biennial International Watercolor Exhibition.

Brunner Gallery (110E58) Apr.: Old Masters.

Buchholz Gallery (32E57) To Apr. 14: British Painters.

Carroll Carstairs Gallery (11E57) Apr.: French and American Paintings.

Contemporary Arts (106E57) Apr. 2-20: Paintings by Coeka.

Downtown Gallery (43E51) From Apr. 2: Paintings by Yasuo Kuniyoshi.

Durand-Ruel Galleries (12E57) Apr.: 19th Century French and 20th Century American Paintings.

Durlacher Brothers (11E57) Apr.: Paintings by Edward Melcarth.

Duven Brothers, Inc. (720 Fifth) Apr.: Old Masters.

8th St. Gallery (33W8) Apr. 1-15: Watercolors by Charlotte Livingston.

Ferargil Galleries (63E57) Apr. 1-14: Paintings by Eugene Savage.

Frick Collection (1E70) Apr.: Permanent Collection.

Galerie St. Etienne (46W57) To Apr. 7: Visions of Vienna.

Grand Central Art Galleries (15 Vanderbilt) To Apr. 7: Paintings by W. Elmer Schofield.

Grolier Club (47E80) To Apr. 10: Drawings by Audrey Beardsley.

Guild Gallery (117E57) Apr. 5-21: Paintings by Mario Toppi.

International Print Society (38W 57) Apr. 14: Sculpture by Richmond Barthe.

Kennedy & Co. (785 Fifth) Apr.: Americana.

Kleemann Galleries (65E57) Apr.: Paintings by Louis Bosa.

Knoedler and Co. (14E57) To Apr. 7: Paintings by Victor Tieschler; Apr. 9-21: Paintings by Julius W. Schulten.

Koester Gallery (32E57) To Apr. 11: Paintings by Marguerite Casteing.

Samuel M. Kootz Gallery (Feigl Gallery) (601 Madison) Apr. 9-28: Paintings by Leger.

Kraushaar Galleries (32E57) Apr. 2-21: Paintings by Heliker.

Mortimer Levitt Gallery (16W57) Apr. 2-21: Paintings by Herbert Barnett.

John Levy Gallery (11E57) Apr.: Old Masters.

Julien Levy Gallery (42E57) To Apr. 10: Paintings by Gorky; From Apr. 10: Paintings by Man Ray.

Lilienfeld Galleries (21E57) Apr. 2-21: Paintings by Yun Gee.

Macbeth Gallery (11E57) Apr.: Paintings by Joseph De Martini.

Marque Gallery (16W57) To Apr. 7: Watercolors by Cpl. Richard Gaige; Apr. 10-21: Paintings by Lee Hager.

Pierre Matisse (41E57) To Apr. 7: Matta; Apr. 10-28: Paintings of Nudes.

Metropolitan Museum of Art (Fifth at 82) Apr.: Chinese Costumes; 16th Century French Prints; Greek Painting.

Midtown Galleries (605 Madison) To Apr. 7: Drawings by Cadmus; Apr. 9-28: Watercolors by Betty Parsons.

Milch Galleries (108W57) From Apr. 9: Paintings by John Whorf.

Modern Art Studio (637 Madison at 59) To Apr. 14: "Painters with Singing Color."

Morton Galleries (222W59) To Apr. 7: Drawings by Frederic Dorr Steele; Apr. 9-28: Paintings by Mac Iver and Robinson.

Museum of Modern Art (11W53) To May 13: Paintings by Mondrian.

Museum of Non-Objective Painting (24E54) Apr.: Kandinsky Memorial Exhibition.

Jerome Myers Gallery (1007 Carnegie Hall) Apr.: Paintings by Jerome Myers.

New Art Circle (41E57) Apr.: Work by Karl Knaths.

Newhouse Galleries (15E57) Apr.: European and American Masters.

Harry Shaw Newman Gallery (Old

Print Shop) (150 Lexington at 30) From Apr. 6: Paintings by Enoch Wood Ferry, Jr.

Arthur U. Newton Galleries (11E 57) Apr. 10-21: Paintings by Robert A. Herzberg.

New York Historical Society (170 Central Park West at 77) Apr.: Portraits of Americans.

Nierendorf Gallery (53E57) To Apr. 8: Etchings by Paul Klee.

Niveau Gallery (63E57) Apr.: Modern French Masters.

Norlwy Gallery (59W56) Apr. 1-14: Watercolors by L. Calapai.

Oestreicher's (1208 Sixth) Apr.: Old Master and Modern Color Prints.

Passedoit Gallery (121E57) Apr. 2-14: Paintings by Walter Isaac.

Pen and Brush Club (10E10) To Apr. 15: Paintings by Betty Waldo Parish.

Perls Gallery (32E58) Apr.: Paintings by Carol Blanchard.

Pinacotheca (20W58) Apr. 2-21: Paintings by Ariadna Liebau.

Portraits, Inc. (460 Park at 57) Apr.: Contemporary American Portraits.

Rehn Gallery (683 Fifth at 54) Apr.: Paintings by Mattson; Lithographs by Spruance.

Riverside Museum (310 Riverside Drive) To Apr. 15: American Abstract Artists.

Paul Rosenberg (16E57) Apr. 2-May 5: 19th and 20th Century French Paintings.

Bertha Schaefer (32E57) To Apr. 14: Paintings by Ben-Zion.

Schaeffer Galleries (61E57) Apr.: Old Masters.

Schneider-Gabriel Galleries (69E57) Apr.: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) Apr.: Old Masters.

Jacques Seligmann (5E57) Apr.: Old Masters.

E. & A. Silberman (32E57) Apr.: Old Masters.

67 Gallery (67E57) Apr.: Paintings by Hans Hofmann.

Studio Guild (130W57) Apr. 9-21: Paintings by A. P. Lovick, M. P. Lynch and C. C. Marshall.

Valentine Gallery (55E57) Apr. 7-30: Paintings by Leger.

Weyhe Gallery (794 Lexington at 61) Apr. 9-28: Paintings by Lamar Baker.

Whitney Museum (10W8) To Apr. 11: European Artists in America.

Wildenstein and Co. (19E64) Apr. 11-May 12: Paintings by Claude Monet.

Willard Gallery (32E57) To Apr. 14: Watercolors by Sibley Smith.

Howard Young Gallery (1E57) Apr.: Old Masters.

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Had to Take It But Don't Like It

Public revolt against offensive and distasteful decorations which were forced on them by being plastered on the walls of public buildings during the heyday of the WPA renaissance period has had its latest flare-up in Maine.

There in Kennebunkport, the articulate Booth Tarkington and Kenneth Roberts made such lucid protests that reverberations reached Washington. The United States Senate listened while Maine's gray-haired Senator White told about the paintings in their Post Office and agreed with his demands that the Government should arrange to have the "offensive to the citizens of our community" paintings replaced.

The community has raised in excess of \$1000 for another painting and if the House of Representatives agrees another mural will be installed.

Kennebunkport is fortunate to have

among its citizens men like Kenneth Roberts and part-time citizens of Booth Tarkington's talents and tastes, and American art, in general, should be thankful also.

More on the Art You Gotta Take

Another instance similar to the uprising which occurred in Maine happened in the center of the country.

At Salina, Kansas, an enraged citizenry appealed to its Congressman, Frank Carlson, who got busy and held up the installation of several murals on the walls of the Post Office there. They had arrived and were ready to be stuck on the walls of the new building.

Mr. Carlson obtained photographs of the paintings and sent them out to Salina where they were exhibited in the most prominent windows of the main avenue. Those who were not already incensed were shocked when they saw them and declared them to be an



Here is shown the cup of the Honor Roll on which the name of the Arizona Chapter has been engraved—the first winner, together with the framed scroll which went to Arizona. On it are the names of the States which set up the honors and the names of the distinguished persons for whom they were created. At the side of the cup is the beautifully bound record book in which is embossed the record of the honors created.

offensive, insulting and belittling affront to the State and its people.

At last reports the murals were still in their wrappings but the citizenry is still apprehensive that when the vigilance has slackened they may appear some morning on the walls.

To the League have come many complaints about the kind of art and subjects which the public has had shoved on them without any by your leave—wholly with the attitude of mama knows best. The public can stand just so much shoving around then it rebels. This all traces back to the lop-sided juries—or no jury at all. There are more than thunder clouds in the art skies.

In the meantime American art can be thankful for men in Congress like Senator White and the Gentleman from Kansas, Mr. Carlson.

Golden Words from the Golden Gate

John Garth, one of our distinguished members who wields an editorial pen with the same facility he handles his brushes, is art commentator on that venerable publication, *The Argonaut* in San Francisco.

Mr. Garth has a telling piece in the last issue on War Memorials. It is regrettable that space does not permit its reprinting here. He also publishes a statement by Bruce Douglas, Chairman of the League's California Chapter, which he made at the National Committee meeting in New York.

These activities by our members are having a noticeable effect throughout the country and the determination is growing that such shrines shall embody beauty and the spirit of a memorial. Both Mr. Douglas and Mr. Garth are much-needed and forceful personages in these times in our art history when so much effort and organization is being ruthlessly used to pervert it.

—ALBERT T. REID.

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Since his Trenton, N. J., City Hall "Labor" murals, based on the Roebeling Steel Works, he has attained an enviable range of production, from portraiture to the theatre genre paintings that permanently represent him on the walls of the Metropolitan, Whitney and Brooklyn Museums, etc. Many famous men have been painted by him, among them Mark Twain, Sir Henry Irving and Clyde Fitch.

For his "Early Morning" the Art Institute of Chicago awarded him in 1939 the Walter F. Blair \$600.00 Prize, and later acquired it by purchase. It is his simplicity, charm, and swift draughtsmanship that lends itself admirably to such subjects as the Ballet, Theatre and the streets of New York present, and it is in these pictures that we discover the most personal expression of this great artist's genius. His work may be seen at all times at the American British Art Center Gallery, 44 West 56th Street, New York City.

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